MADRAS RECORD OFFICE.

DESCRIPTIVE CATALOGUE

OF THE

PAINTINGS, STATUES, &c.

IN THE

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INDIA OFFICE.

BY

WILLIAM FOSTER

MADRAS RECORD OFFICE

THIRD EDITION.

LONDON:
BY EYRE AND SPOTTISWOODE,
O THE KING'S MOST EXCELLENT MAJESTY.
1906.

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A NOTE ON THE INDIA OFFICE BUILDING.

An account, however brief, of the artistic contents of the India Office would be incomplete without some reference to the building itself, more especially as the latter is a particularly interesting specimen of the work of one of the best known architects of the last generation. A few notes, therefore, on the history of the building, and a short description of its principal features, may not be unacceptable as a preliminary.

The India Office occupies the south-western portion of the block of Government buildings which lies between Downing Street on the north, Charles Street on the south, Parliament Street on the east, and St. James's Park on the west, and which includes also the departments of the Secretaries of State for Foreign, Home, and Colonial Affairs, and of the President of the Local Government Board. The India Office portion stands on rather more than an acre of ground, with a frontage to Charles Street of 354 ft. and to the Park of 177 ft. The height of the main building is 95 ft. on the Park side, and somewhat less on the other. The tower rises to 140 ft., and the top of the flagstaff is 185 ft. from the ground.

The history of the building goes back to 1858, when the Act for the Better Government of India (21 and 22 Vict., cap. 106) transferred to a Secretary of State the powers and duties of both the East India Company and the Board of Control, and amalgamated their establishments. For the department thus formed suitable premises had of course to be found. The

offices of the Board in Cannon Row (more familiar to the later generation as the home, until recently, of the Civil Service Commissioners) were far too small for this purpose, while the Company's building in Leadenhall Street—Charles Lamb's "stately house of merchants"—was equally out of the question owing to its distance from Westminster, where it had been determined that all the public departments should as far as possible be concentrated, in accordance with a scheme then under consideration. This scheme had originally been one of a very extensive character. It was proposed to buy up all the property between Downing Street and Great George Street on the one side of Parliament Street, and between Richmond Mews and the Houses of Parliament on the other; the buildings between Parliament Street and King Street (which then extended as far north as Downing Street) were to be taken down, and the space thus cleared was to be thrown into the former thoroughfare. By August, 1856, however, with a budget swollen by the cost of the Crimean War, the Government had resolved to content themselves for the present with the area between Downing Street and Charles Street, then occupied by several dingy streets—Fludyer Street, Sayes Alley, Crown Street, Upper Crown Street, Crown Court, and parts of Duke Street and King Street. All these were to be wiped out of existence,* and on the space thus cleared new offices for the Foreign and

* With them went a host of historic memories. Fludyer Street (so named from its ground landlord Sir Samuel Fludyer, who as Lord Mayor entertained King George and his consort at the Guildhall in 1761) numbered among its residents Edmund Burke, James Macpherson (of *Ossian* fame), and Sir Charles Bell the eminent surgeon. In the thirties Harriet Martineau lived here with her aunt, and all literary London thronged to her parties. Originally the street was known as Axe Yard, and contained an inn which was a favourite haunt of Sir William Davenant and his companions. At the time of the Restoration Samuel Pepys had a house here, and he notes in his diary that, returning home on the evening of Charles II.'s coronation, he found "at the further end three great bonfires, and a great many gallants, men and women; and they laid hold of us, and would have us drink the King's health upon our knees kneeling upon a faggot, which we all did." This scene must have been

War Departments were to be erected, the Foreign Office taking the Park end and the War Office the Parliament Street frontage (where now the Home Office stands). By the time that the India Office authorities began to look for a site, the idea of building a new War Office had been abandoned, and it was arranged that the Secretary of State for India should purchase the ground for the purpose of his new offices. As they were to form one building with the new Foreign Office, it was resolved to employ the same architect; and accordingly, on January 1st, 1859, Mr. (afterwards Sir) G. Gilbert Scott, whose amended design for the Foreign Office had been accepted by the Government two months before, was formally entrusted with the task of designing the India Office as well. With him was associated, as regards the internal arrangements, Mr. (afterwards Sir) Matthew Digby Wyatt, who was then Clerk of the Works to the Secretary of State for India.

The decision thus come to was in some respects a happy one; but it had the effect of involving the India Office in what became known as the "Battle of the Styles," with the result that a serious delay took place before a commencement could be made with the building. Scott's reputation had been won as a Gothic architect, and his competitive design, as also the

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enacted on part of the site of the present Foreign Office. Titus Oates was also for many years a resident in Axe Yard. In Duke Street (part of which, however, survives in Delahay Street) lived Bishop Stillingfleet, Archbishop Hutton, Thomas Campbell, William Cobbett, and Dr. Arnold the musician. Here, too, resided Mat Prior in a house which looked down Charles Street; its site is occupied by the steps which lead into the Park. For a time the Admiralty was in that portion of Duke Street now absorbed into Delahay Street; and at a latter period the State Paper Office stood at the northern end. In Crown Street lived and died Andrew Kippis, editor of the *Biographia Britannica*. King Street (the remainder of which has now disappeared to make room for the new Education Office) teemed with memories. Among its distinguished residents may be named Edmund Spenser, Lord Howard of Effingham, Thomas Carew the poet, the Earl of Dorset (Charles II.'s witty companion), Oliver Cromwell, and Mrs. Oldfield the actress.

amended one prepared a little later, had naturally been for a Gothic building. But the opponents of this style were numerous and influential; the new Houses of Parliament had not given entire satisfaction as regards their internal arrangements, and it was urged that Gothic, in England at all events, was quite unsuited for public buildings. Lord Palmerston, who was then in opposition, lent this view his powerful support, and in a debate which took place on February 11th, 1859, declared that the proposal was equivalent to "going back to the dark ages for a building which ought to belong to the times in which we live." However, Lord Derby's Government refused to yield to the pressure brought to bear upon it, and Scott continued his preparations, though well aware of his precarious position. "Digby Wyatt," he says (*Recollections*, p. 184), "though no Goth, held loyally to our compact, and we went on in a forlorn hope."

But in June, 1859, the debate on the Address ended adversely for the Government, and Lord Derby resigned. The new Prime Minister was Lord Palmerston, who quickly showed that he meant to upset the decision of his predecessor. In a debate which took place in Supply on August 4th, 1859, he declared that "the Gothic style was wholly unsuited to a public official building, and that, as far as his own opinion went, he should, whether in office or out of office, do all in his power to prevent its being adopted for that purpose." He accordingly sent for Scott and told him, "in a jaunty manner," that he must prepare a fresh design in the Italian style. Finding remonstrance ineffectual, the architect complied by producing a semi-Byzantine elevation, with details drawn from some of the early Venetian palaces. This, however, was not at all what was wanted, and in September, 1860, Scott was told that he must either prepare a design more in accordance with Lord Palmerston's ideas or submit to have his

appointment cancelled. About the same time it was settled that, as Sir Charles Wood was not satisfied with the site proposed for the India Office, that building should be erected in its present position, looking on to the Park and Charles Street. This involved the demolition of the State Paper Office, which stood at the Park end of old Duke Street, and was a comparatively recent building (erected 1833). The Parliament Street frontage was left unoccupied till 1870, when Scott was authorized to complete the block.

Scott was profoundly annoyed at the turn matters had taken, and was at first inclined to send in his resignation; but Digby Wyatt and other friends persuaded him to retain his post, urging that it was manifestly the right of his employers to prescribe the style in which the building should be erected. He therefore set to work afresh, and this time produced a round-arched Italian design, which gave complete satisfaction. Of this he writes (*Recollections*, p. 200):— "The India Office externally was wholly my design, though I had adopted an idea as to its grouping and outline suggested by a sketch of Mr. Digby Wyatt's. This I thought very excellent, although in his own drawing he had done but little justice to the conception. Lord Palmerston highly approved of the design, and it passed the House of Commons in the session of 1861, after a very stout fight by the Gothic party. . . . Feeling the new design (as to its plan and outline) to be even more suited to the Gothic style than the old one, I had a splendid view made of a mediæval design adapted to the altered plan. It was by very far superior to any which I had hitherto made, and I placed it with my other Gothic designs in the exhibition at the Royal Academy as a silent protest."*

* It may still be seen in the R.A. Diploma Gallery. With its round towers, high-pitched roofs, and saddle-back steeple, it recalls some of the chateaux of the Loire valley.

The controversy having thus been settled, the erection of the building was commenced, the contractors being Messrs. Smith and Taylor. The sum to be paid by the Secretary of State for India to the Commissioners of Works for the site was fixed at 86,765*l.* 17*s.* 4*d.* (27 and 28 Vict., cap. 51). To improve the approaches additional land was acquired on the Charles Street side (28 Vict., cap. 32), some of which was afterwards sold to the Office of Works for the Government offices now in course of erection there.

The building was not completed till the summer of 1867. In the meantime the establishment of the Secretary of State for India had found a temporary home, first in the East India House, and then in what is now the Westminster Palace Hotel. The contents of the India Museum, with the principal pictures, statues, etc., were taken to Fife House, at the back of the Chapel Royal, Whitehall, where they were placed on exhibition until the new building was ready to receive them. The Library, as also a portion of the staff, found a resting-place for the time being at the old India Board offices in Cannon Row. These removals took place in the latter part of September, 1860, and in the following year the East India House was brought to the hammer. The best of the furniture and some of the fittings had been reserved for the new premises, but the remainder, with the site and the materials of the building itself, were all disposed of, the sale realizing a total of over 156,000*l.*

The appearance of the building on the Park side is familiar to most Londoners. The most striking feature is the tower, which, as already mentioned, rises to a height of 140 feet, and contains a tank capable of holding 16,000 gallons of water. Scott's design shows that he had intended to place a seated female figure of gigantic size on each corner of the parapet which crowns the tower, Britannia occupying the north-west angle; but

this part of his design was not carried out, much, it is said, to his annoyance. From the tower the line of frontage curves round to join the flat façade looking directly into the Park. This curved portion is not carried up beyond the first floor, which contains the rooms occupied by the Secretary of State. Above them is a balcony, surrounded by a balustrade. The remaining front is of three stories, the central portion (which projects slightly) being considerably higher than the two wings. Along the ground floor the windows are of a square-headed type; on the other two floors the windows in the wings are pedimented, while those in the central portion are deeply recessed in round arches separated by pillars. Variety is obtained by making the first-floor windows of this portion square, with *œils de bœuf* above them, while those on the upper story have rounded tops with square lights over them. As in the rest of the building, the material employed externally is Portland stone, sparingly relieved by inlayings of red and grey granite. Over the first-floor windows in the two wings are friezes of elaborate stone carvings, with alternately the date of the building (1867) and the badge of the Star of India. The corresponding frieze over the Secretary of State's windows bears the monogram VR in each compartment. At the corners of the wings, on the second story, are two groups of river-gods and attendants, one representing the Ganges and the other the Indus; while between the windows, on the same story, stand four emblematic female figures, two on each side. The principal façade has in niches, at the external angles, eight statues of Governors-General. These are the eight Governors-General of India (down to Lord Lawrence, who was Viceroy when the office was built) as distinguished from those of Bengal, whose statues stand in the inner court. They are, on the top story, counting from the end nearest to the tower: (1) Lord William Bentinck, (2) Lord Auckland, (3) Lord Hardinge, and

(4) Lord Ellenborough;* and on the floor below, counting in the same direction, (5) Lord Dalhousie, (6) Lord Canning, (7) Lord Elgin, (8) Lord Lawrence. The names are not inscribed beneath, as might have been expected; but the statues are identified by the armorial bearings carved on a marble slab above the head of each.

The Charles Street elevation is solid and dignified, but destitute of any striking feature. Of a more elaborate character is the frontage of that portion of the building which looks into the Foreign Office Quadrangle. Here we have the principal entrance, graced by a two-story portico of good design. Above the windows of the first floor are placed relief portraits of Anglo-Indian worthies, corresponding to the series in the inner court. These are in the following order, commencing from the Foreign Office corner:—(1) Bishop Wilson, (2) Sir James Mackintosh, (3) Bishop Heber, (4) Lord Macaulay, (5) Horace H. Wilson, (6) Sir John Malcolm, (7) Henry T. Colebrooke, (8) Sir Richard Jenkins, (9) Jonathan Duncan, (10) Lord Metcalfe, (11) Sir William Jones. It had been proposed in the first instance to include likenesses of Sir Thomas Roe, Sir Barry Close, Augustus Cleveland, and Mountstuart Elphinstone; but afterwards it was decided to substitute for these Nos. (1), (2), (5), and (8) of the above list. Between the windows on the second floor are fourteen statues, sculptured by Messrs. Protat, Philip, Armstead, and Raymond Smith, representing the principal races of the Indian Empire; while over the passage leading into the Quadrangle from Charles Street are eight statues of the leading native allies of the British during the critical time of the Mutiny. These have been arranged by the architect in four groups of two each, and are in the following order, counting from the spectator's left:—(1) H.H. the

* Chronologically Ellenborough should precede Hardinge; and, as all the rest are in proper order, it must be concluded that these two statues were unintentionally misplaced.

Maharaja Krishnaraj of Mysore; (2) H.H. Afzal-ud-daula, Nizam of Haidarabad; (3) H.H. Sikandar Begum of Bhopal; (4) H.H. the Maharaja Khande Rao Gaekwar of Baroda; (5) H.H. the Maharaja Narindar Singh of Patiala; (6) H.H. the Maharaja Ranbhir Singh of Kashmir; (7) H.H. the Maharaja Jaiaji Rao Sindhia of Gwalior; and (8) H.H. the Maharaja Tukaji Rao Holkar of Indore.

We have now glanced at the whole of Sir Gilbert Scott's work, and it only remains to deal with the portion entrusted to Sir Matthew Digby Wyatt. He was responsible for the whole of the internal arrangements; but the only part requiring detailed notice here is the Inner Court, on which he lavished an amount of decoration which many regard as excessive, though it was much admired at the time. This Court was the scene of a brilliant festivity on the night of the 19th July, 1867, when a ball was given by the Secretary of State for India (Sir Stafford Northcote) to H.I.M. the Sultan of Turkey, at which T.R.H. the Prince of Wales and the Princess Alice were present; and again on the 4th July, 1902, when the Indian Princes and representatives who had come to England for the Coronation were received by H.R.H. the Prince of Wales.

The Court is thus described in *The Builder* of October 26th, 1867, where two engravings of it are given:—

"The general design of the architecture consists of three stories of engaged columns and piers supporting arches, the upper story being much more richly ornamented than the lower stories On the south side the columns are detached, and are double. Above the third story are a plain frieze, with slabs of red granite inlaid, and a cornice: this entablature breaks forward over the columns, and has large scroll shields on the projections. The top of the cornice is crowned by a balustrade. The ends are occupied by open loggie, two stories in height, the columns and arches corresponding with those in the main structure. On the ground and first floors the arches are all filled with glass between the piers, excepting on the south side, where the columns are two in depth, and the windows are here fitted to iron stanchions between the columns. The upper story all

round has two-light windows, a baluster-looking mullion of rich design separating the lights. The total height from the floor of the courtyard to the top of the balustrade is about 80 feet.

"The whole of the work is constructed of Portland stone; the Doric columns and pilasters of the lower story, the Ionic columns and pilasters and the pedestal dies of the second story, being all of Peterhead red granite, with the caps and bases of the columns of red Mansfield stone. The columns of the upper story are of dark grey granite, from the neighbourhood of Aberdeen, with caps and bases of grey Dean Forest stone.

"The effect of the architecture is considerably enhanced by the introduction of this red and grey granite, and further by the frieze of the Doric story being in Della Robbia ware, the ground of which is of a greenish grey, with enrichments of toned white, and the frieze of the Ionic order is partially of tiles and of mosaic, the prevailing colours of which are blue and shades of yellow and brown. In the spandrels of the arches of the Doric story are moulded fluted discs with red centres, and in those of the Ionic story are panels similar in material and colours to the Della Robbia frieze below, with a fret border of red tesseræ.

"The cornice of the Corinthian story forms an impost for the arches above. These arches are deeply recessed and coffered, and in them is placed a series of busts of celebrated worthies, both civil and military, connected with the Indian empire, beginning with Admiral Watson and Lord Macartney, and including heroes of recent historical renown, as Havelock, Clyde, and Lawrence. The background of the busts is in each case formed by a large escallop shell with a branch of laurel and oak on either side. The total number of these busts is twenty-eight.*

"Amongst the architectural ornaments are introduced representations of the fruits and flowers of India.

"At the four angles of the Court are niches, which are filled with statues: the four on the ground floor are of Marquis Hastings, Minto, Amherst, and Wellesley, sculptured by Mr. Protat; those on the first floor, immediately above the others, are Cornwallis and Clive, by Mr. Nicholls, and Warren Hastings and Teignmouth, by the hand of Mr. Phyffers, who has also produced the four sculptured panels in

* Commencing at the S.E. angle, these are as follows:—(1) Sir William Macnaghten, (2) Sir William Nott, (3) Sir George Pollock, (4) Sir Robert Sale, (5) James Prinsep, (6) Sir Charles Napier, (7) Lord Elphinstone, (8) Lord Gough, (9) Sir Harry Smith, (10) Sir James Outram, (11) Lord Clyde, (12) Sir Henry Lawrence, (13) Sir Henry Havelock, (14) General Nicholson, (15) General Neill, (16) Admiral Watson, (17) Lord Macartney, (18) Charles Grant, (19) Sir David Baird, (20) Lord Harris, (21) Lord Lake, (22) Sir George Barlow, (23) Sir Thomas Munro, (24) Sir David Ochterlony, (25) Sir Thomas Hislop, (26) Lord Combermere, (27) Sir Archibald Campbell, (28) Sir Henry Pottinger. Of these Nos. (1), (5), (9), (14), and (23) were second thoughts, having been substituted for Sir James Lancaster, Sir Hector Munro, Colonel Forde, General Goddard, and General Adams, satisfactory likenesses of whom were not forthcoming.

high relief representing striking incidents in Indian history,* and the shields of arms near them.†

"The loggie on both the ground and first floors have tesselated pavements of Maw's tiles, by Messrs. Simpson and Sons, of the Strand, by whom also the mosaic frieze was executed. The access to these is through four arched openings on each floor, richly decorated with carving, and in the jambs and arches are arabesque panels in low relief.

"The court-yard is occupied on the basement story by record-rooms, above which is a floor of tiles. A terrace-walk crosses the centre of the court-yard, both longitudinally and transversely . . . .

"The Della Robbia frieze was produced by Messrs. Minton, Hollins & Co. Mr. Earp executed the carving, and Mr. Protat modelled the busts in the upper story. The builders were Messrs. George Smith & Co., of Pimlico. The whole of this, as well as the interior of the India Office generally, has been executed from the designs of Mr. M. Digby Wyatt, under the superintendence of Mr. Daniell Ruddle, the clerk of the works."

To this may be added that the Court is 110 ft. long and 62½ ft. broad; that it was covered in, not long after its completion, by a huge glass roof, of which the ends (with much of the ornamental ironwork) were subsequently removed to admit more light and air; and that a floor of uniform level—composed of panels of green *cipollino* marble from Greece, with surroundings of white arabesque Sicilian marbles, and border lines of grand antique from Belgium—has recently been substituted for the terrace-walks of the original plan. The architect has not omitted to perpetuate his connection with the building; for underneath the cornice the scroll-shields already mentioned bear each a letter or a figure, and on reading these round the Court, commencing at the N.E. angle, they are found to form the inscription: THIS COURT WAS BUILT A.D. 1866. M. D. WYATT, ARCHITECT.

W. F.

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* Namely: (1) The reception of Sir Thomas Roe by the Emperor Jahangir; (2) The grant of the *diwani* to Lord Clive; (3) Lord Cornwallis receiving the sons of Tipu as hostages; (4) The Sikh chiefs laying down their arms before Sir Walter Gilbert in March, 1849, at the close of the second Sikh war.

† These are the arms of the persons represented by the adjacent statues.

NOTE.

THE enumeration of the pictures commences with those in the Council Room, on the first floor. Thence we pass along the northern corridor, inspecting in turn the three Committee Rooms. Retracing our steps, we visit the offices of the Secretary of State and the Under Secretaries, the Council Reading Room, and the various rooms in the southern and eastern corridors. We next ascend by the N.E. staircase and go round the second floor, which is occupied for the most part by the Correspondence and Registry Departments. The third floor, the main attraction of which is the Library, then claims our attention; and after that a few coloured engravings in the rooms above. Finally we descend to the ground floor and examine the rooms occupied by several of the Members of Council and by the departments of the Auditor and the Accountant-General, finishing at the door which leads out into the Quadrangle.

MADRAS RECORD O CE

PAINTINGS, STATUES, &c.

IN THE OFFICE OF THE

SECRETARY OF STATE FOR INDIA IN COUNCIL.

*** Right *and* left, *when used without qualification, mean to the right or left of the spectator viewing the picture. The sizes given are those of the canvas, and do not include the frame.*

FIRST FLOOR.

Room 191 (Council Room).

(1.) WARREN HASTINGS, Governor-General of Bengal, 1774–85.

Bequeathed to the East India Company in 1800 *by Mr. William Larkins.*

A full-length, life-size portrait. Hastings is standing in an easy attitude, with hands clasped in front, and right leg slightly advanced. The face is turned partially towards the left; but the eyes look directly at the spectator. The head, partly bald, is fringed with silvery hair, fuller over the ears than elsewhere. The costume is very plain, consisting of a white cravat, dark double-breasted coat with gold buttons, black silk breeches, white stockings, and shoes with plain gold buckles.

Painted by George Romney.

Size, 94″ × 58″.

The credit of identifying this canvas with the "whole-length of Governor Hastings," which Romney was known to have painted in ...ly, 1795 (see his *Life* by his son, the Rev. J. Romney, p. 237), ...longs to Mr. William Roberts. He had long suspected the identity, ...s unable to obtain any definite proof until, when collaborating ... Humphry Ward in their magnificent work on that artist, ... Romney's portraits drawn up by his frame-maker, ...me into his hands. In that list a note was found ... question was "sent to Mr. Larkins, Blackheath," ...vely settled the point.

The portrait is reproduced (three-quarters length only) in Messrs. Ward and Roberts' work already mentioned, where it is stated that the fee paid to the artist was 140 guineas. For a photograph of it see below, Nos. 68 and 366.

Mr. William Larkins, the donor of this picture and also of No. 7, went out to Calcutta as a writer in 1772. In July, 1777, he was made Accountant-General, and held that post until March, 1793. He was a close friend and devoted admirer of Hastings, and upon the departure of the latter for England took charge of his money matters in India. He died at Blackheath, April 24th, 1800. The following extract from his will has been obligingly communicated by Mr. Roberts: "I give the portraits of my much-respected patrons "Mr. Hastings and Marquis Cornwallis to the Court of Directors for "the Affairs of the United Company of Merchants of England "trading to the East Indies, and indulge a hope that they will permit "a tablet to be affixed to each intimating that I had the honour to "serve the United Company as their Accountant-General at Calcutta "during the administrations of those exalted characters, and be-"queathed these portraits to the East India Company."

Both portraits were placed in the Correspondence (afterwards the Finance and Home) Committee Room at the India House, with tablets inscribed as desired by the testator.

(2.) THE EARL OF MORNINGTON (afterwards MARQUESS WELLESLEY), Governor-General of Bengal, 1798–1805.

Presented by Sir Henry C. Montgomery, Bart., 1875.

A half-length portrait. The Earl wears a military uniform, with the blue ribbon and star of the Order of St. Patrick. The face looks to the left of the spectator, and shows a fresh, youthful countenance, with alert dark eyes, and dark eyebrows and side whiskers. The hair is powdered. Painted by Robert Home.

Size, 30″ × 26″.

A replica of this portrait was presented to the Bengal Asiatic Society in 1834 by Brigadier Home (see C. R. Wilson's Catalogue of the Society's Pictures, p. 21).

(3.) The DIRECTORS' COURT ROOM, EAST INDIA HOUSE.

Presented by Sir George Birdwood, K.C.I.E., C.S.I., 1899.

A water-colour drawing by T. H. Shepherd.

Size, 9″ × 6″.

This is probably the only representation extan[illegible] meeting-place at the old India House. It will be

doors, tables, and chairs are the same as in the present Council Room. The pictures on the walls are the Lambert and Scott series described on p. 23; and the coat-of-arms behind the Chairman's seat is that mentioned on p. 51.

(4.) The GENERAL COURT ROOM, EAST INDIA HOUSE.

A water-colour drawing by T. H. Shepherd, purchased in 1902.

Size, 8″ × 6″.

A meeting of the Court of Proprietors is in progress, the Chairman and Directors being seated at the long tables on the right. The chair occupied by the former is that described on p. 6. The statues represented appear to be those of Clive, Pocock, and Stringer Lawrence (see p. 34).

(5.) Major-General STRINGER LAWRENCE Commander-in-Chief in the East Indies, 1746–66.

A half-length portrait, showing a broad, full face with well-arched eyebrows, short blunt nose, sensitive mouth, and double chin. A plain red coat, without epaulettes or other ornaments, shows underneath it a breastplate of burnished steel. Upon the head is a short white wig.

The face has a peculiar whitish tinge, due to the fading of the colours.

Painted by Sir Joshua Reynolds.

Size, 31″ × 26″.

Stringer Lawrence, "the father of the Indian Army," and the first on the long roll of English officers who have won distinction on Indian soil, was born at Hereford in 1697, and had already seen a considerable amount of service at Gibraltar and elsewhere when he arrived in 1748 at Fort St. David as member of council and major in command of the Company's troops, in succession to Major Knipe. During the greater part of the eventful struggle with the French on the coast of Coromandel, Lawrence directed the operations of the British troops, and his able strategy and unflagging energy contributed in no small measure to the successful issue of the war. His fame, however, has been to some extent eclipsed by that of his brilliant subordinate, Robert Clive, whose genius he was one of the earliest to recognize. After gallantly defending Fort St. George against the French in the siege of 1758–9, Lawrence returned to England with the intention of retiring from the service; and accordingly an annuity of £500 was settled upon him by the court. In October, 1760, however, he resigned his pension for the purpose of resuming his post as Commander-in-Chief in the East Indies,

arriving at Madras in 1761. This appointment he held until 1766, when he finally returned to his native country, and was granted an annuity similar in amount to the one he had previously relinquished. His pension was subsequently raised, by the vote of a General Court (June 26th, 1767), to £2,000 per annum; and the Nawab of Arcot, in grateful acknowledgment of his services, allowed him an annuity of £1,000. He died in 1775, and the Company marked their sense of his services by erecting a monument to his memory in Westminster Abbey (at a cost of £770), and placing a statue of him in their General Court Room (see No. 178).

This portrait, which was painted in January, 1761, has been engraved by R. Purcell and by R. Houston. At the India House it stood in a Committee Room on the S.E. side of the Directors' Court Room.

There is an admirable portrait of Lawrence by Gainsborough in the National Portrait Gallery, presented by Colonel (afterwards Sir Henry) Yule in 1888. For another by Reynolds see No. 249.

(6.) Lieut.-General Sir Eyre Coote, K.B., Commander-in-Chief in the East Indies, 1769–70 and 1777–83.

A full-length standing figure, clad in a military coat of red faced with blue, light coloured waistcoat and breeches, and high military boots with spurs. He wears the star and ribbon of the Bath; and at his side hangs a gold-hilted sword; possibly the one presented to him by the Company in 1764. The face is resolute, with high cheek bones and firm-set mouth; the forehead is rather low, and the hair grey. His left hand, which rests upon a tasselled cane, holds an unfolded despatch; the right is lightly laid upon his hat, which is placed upon a table covered with a dark green cloth. On this are piled or spread out several documents. Two curtains at the top of the picture are parted to show a stretch of open country in the background. Painter unknown.

Size, 96″ × 58″.

Eyre Coote—a name that well deserves to be linked with those of Warren Hastings and Stringer Lawrence—is chiefly now remembered for his two great victories of Wandiwash (1760) and Porto Novo (1781). In the former he scattered the troops of Lally, and dissipated for ever the dream of a French empire in India; in the latter he saved the Madras Presidency from Haidar Ali of Mysore. He died on April 26th, 1783, aged fifty-seven years. The East India Company honoured his memory with a monument in the Abbey, and a statue in their General Court Room (see No. 178).

A copy of this picture, painted by Miss E. Belloc, was exhibited by Mr. Eyre Coote at the Empire of India Exhibition, 1895.

(7.) THE MARQUESS CORNWALLIS, K.G., Governor-General of Bengal, 1786–93, and again in 1805.

Bequeathed to the East India Company in 1800 *by Mr. William Larkins* (*see No.* 1).

A life-size figure, turned partly towards the spectator's left, with right foot slightly advanced, and right hand resting on the hip. The left, gloved and holding a glove, rests upon a table by his side, on which is placed his hat. He wears a red coat, light-coloured waistcoat and breeches, white stockings, and black shoes with gold buckles. The Garter is seen on his left leg, and the ribbon and star of the same Order are conspicuous on his breast. His broad face, smiling, looks away to the left. A red curtain draped behind is drawn aside, displaying an Oriental landscape.

Painter unknown.

Size, 93″ × 58″.

Charles, second Earl and first Marquess Cornwallis, had already played a prominent part in the war of American Independence when he was prevailed upon by Pitt to accept the combined posts of Governor-General and Commander-in-Chief in India (1786). His period of office was mainly one of peaceful reform and reorganization, though in 1790 a campaign had to be undertaken against Tipu Sultan of Mysore, in which Cornwallis commanded in person. He returned to Europe in 1793, and was Viceroy and Commander-in-Chief in Ireland during the Rebellion in 1798, and the passing of the Act of Union. He relinquished his post in 1801, and was next employed as British plenipotentiary for the negotiation of the Treaty of Amiens. In March, 1805, he was induced, against his own wishes, to go out to India for a second time in the same double capacity as before. Six months later he died at Ghazipur, in the United Provinces, where a monument to his memory may still be seen. His statue, by Bacon, was placed by the East India Company in their General Court Room (see below, No. 177).

A prominent feature of the room is the handsome marble mantelpiece, which formerly adorned the Directors' Court Room at the India House. It was sculptured by John Bacon about 1796, and represents Britannia, seated by the sea, receiving the homage of India. Behind stand two female figures typifying Asia and Africa, the former leading a camel, the latter a lion. On the right a river-god represents the Thames; while in the background ships are going off to sea.

As already mentioned, the doors (which are particularly fine), the tables, and most of the chairs, formed part of the furniture of the Directors' Court Room in the Leadenhall Street building. The chandelier came also from the India House.

The walnut arm-chair now used by the Secretary of State for India was formerly the seat of the Chairman of the East India Company. It dates from about the middle of the eighteenth century, and has a high back, with a crowned head of Neptune on the top; on the red velvet panel the arms of the Company are embroidered in coloured silks and silver thread. Another arm-chair on the right, used by the Vice-President of the Council, has the badge of the Company (a lion statant holding a crown) worked in a similar manner on the back.

The brass paperweights on the table bear the name of Prince Ghulam Muhammad, son of Tipu Sultan (see p. 18), and the dates 1854 and 1855; also Persian and Hindustani verses inculcating justice and other virtues.

Room 194 (Council Ante-Room).

(8.) Lieutenant-Colonel JAMES SKINNER, C.B.

A half-length portrait, showing the redoubtable *Sikandar Sahib* dressed in a dark blue uniform faced with red, and profusely ornamented with silver lace. A gold sword-belt encircles his waist, the sword itself being tucked under the left arm. On his breast is seen the cross of the Bath. The face, deep chocolate in colour, has bright eyes, a short, blunt nose, and somewhat thick lips. The hair and side whiskers are grey.

Painted probably by W. Melville.

Size, 30″ × 24″.

Skinner was born in 1778, the son of an officer in the East India Company's service and of a native lady. While still young he obtained a commission in the army of Sindhia, then commanded by General de Boigne. Here he speedily distinguished himself by his dashing valour and skill in tactics. On the outbreak of war between the Mahrattas and the English in 1803, Skinner was forced to lay down his commission; and he thereupon joined the army of General Lake, and

obtained the command of an irregular cavalry corps, which soon made itself famous as "Skinner's Horse." His services in this capacity won for him the rank of lieutenant-colonel in the British army, a Companionship of the Bath, and a grant of land in the Aligarh district. He died at Hansi on the 4th December, 1841, and was buried at Delhi in the church of St. James, which he had built some years previously at a cost of £20,000.

A replica of this picture is in the possession of Mrs. Fargus. A lithograph reproduction forms the frontispiece of the *Military Memoir of Lieut.-Col. James Skinner*, by J. Baillie Fraser, 1851.

Room 195 (Revenue Committee Room).

(9.) The BRAMINS' BATH in CHELLIMBRUM between the walls of the PAGODA.

Presented by the Artist, 1773.

A large tank of still water, to which steps lead down from a surrounding colonnade. The spectator views the scene from the western side of the tank. On the right is the entrance to the Hall of the Thousand Columns; on the left that of the Temple of Parvati; while, across the water, above the walls of the colonnade rises one of great *gopuras* that stand on each side of the pagoda. Upon the steps and in the water are seen Brahmans engaged in their ablutions.

Painted by F. S. Ward.

Size, 32″ × 49″.

Chellimbrum (now written Chilambaram or Chedambram) is a town in the S. Arcot District of the Madras Presidency, 26 miles south of Cuddalore. It is chiefly noted for its great pagoda, which is situated in the centre of the town, and covers an area of about 39 acres. The temple is in the possession of a peculiar sect of Brahmans called *Dikshatars*; and it was for their use that the tank here represented, which is known as the *sivaganga* or *hemapushkarini* (golden tank), was constructed. It is described as being about 150 feet long and 100 feet broad, with long flights of dressed stone steps leading down to the water on all four sides. It is very deep, and its waters are said to be remarkably soft and cleansing.

This picture forms part of an interesting series of views in India painted by Ward, of which nine others are described below. At the India House they were hung in the room allotted to the Committee of Correspondence.

Francis Swain Ward was born in London about 1734, and brought up as an artist; but after a time he abandoned this profession for the military service of the East India Company. In April, 1764, in consequence of certain officers in the King's service having been promoted over their heads, he and four other lieutenants threw up their

commissions, whereupon the Madras Government severely censured their conduct, and expressed a hope that none of them would be allowed by the Company to re-enter the service. Ward returned to England, where he acted for a time as Secretary to the Chartered Society of Artists, and some pictures of his (probably the present series) were included in the Society's exhibitions of 1772 and 1773. Apparently he found his occupation an unremunerative one, for in the latter year he induced the East India Company to re-instate him in their service with the rank of captain; on which he presented them with these ten pictures. In return it was ordered that "a warrant be immediately "made out to Captain Ward for two hundred guineas, and that on his "arrival at Fort St. George he be presented with the further sum of "one thousand pagodas, as a testimony of the esteem the Court "entertain of his valuable and very ingenious performances"; also that "it be referred to the Committee of the House to give directions "for framing the said pictures and for placing them in the most con-"venient part of this house." He still continued to paint, and in *The Calcutta Gazette* of March 4th, 1784, proposals were published for engraving twelve of his pictures, including nine of the present set; but after Rs. 12,000 had been subscribed, the agent to whom the money was paid failed, and the whole was lost. In February, 1790, Ward, who had become a lieutenant-colonel in 1786, and had been pensioned a year later, wrote to the Company from Madras, saying that he had done his best to find means of fulfilling his engagements to the subscribers, but had hitherto failed; he therefore offered to present to the Company seventy-six other paintings—chiefly views of Calcutta, Madras, Trichinopoly, Madura, etc.—on condition that the whole or part should be engraved at their expense and the plates handed over to him. At the same time he solicited cadetships for his three youngest sons, as his pension was small and he had a family of seven to maintain. The Directors, however, resolved "that the letter "be not complied with" (Minutes, August 11th, 1790). Ward died in 1794, at Negapatam.

(10.) VIRRA MALLI, a Rock in TONDIMAN'S WOODS, 40 miles south of TRICHINOPOLY.

Presented by the Artist, 1773.

This picture, also of the Ward series, portrays an outcrop of rock, apparently granitic gneiss, with two buildings, one extending along the front, and another, much smaller, upon the top of the mound.

Painted by F. S. Ward.

Size, 24″ × 41″.

(11.) SHUJAH-UL-DOWLAH, Nawab of Oudh, and his Sons.

A coloured print by E. Renault, after Tilly Kettle. Published May 12th, 1796.

(12.) MUHAMMAD ALI KHAN, WALAJAH, NAWAB of the CARNÁTIC, 1750–95.

The Nawab stands facing the spectator, with one hand grasping his girdle, and the other holding the hilt of a sheathed sword, the point of which rests upon the richly decorated carpet. The face, with dark eyes and eyebrows and grey beard and moustache, is manly and resolute, and the pose of the figure is admirably energetic. The dress consists of a full white robe reaching to the ground, with a narrow border of green and gold. A gorgeous *kamarband*, of the same colours, holds a poniard, and a sword-belt, enriched with diamonds, crosses the right shoulder. Upon his head is a white turban decorated with jewels. Round his neck are several rows of pearls, with which also the whole costume is thickly strewn; and on his breast is a large square diamond. The background shows a column, part of an arch, and a balustrade, beyond which some trees are visible.

Painted by George Willison.

Size, 93″ × 58″.

This is the Nawab in whose interests Clive's first exploit—the capture of Arcot in 1751—was performed. It will be remembered that Muhammad Ali, as the son of the previous Nawab, was the English candidate for the Arcot succession. The French supported the claim of a pretender named Chanda Sahib, but were forced at last to recognize the legitimate heir as Nawab. In later life, Muhammad Ali, unmindful of his obligations to the British, entered into secret negotiations with Tipu Sultan, but his intrigues were not detected until after his death.

There is a similar picture in the Hampton Court Gallery, and another, almost identical, in Government House, Calcutta.

This portrait stood in the Correspondence Committee Room at the India House.

(13.) Colonel COLIN MACKENZIE, Surveyor-General at Madras, 1810–16, and at Calcutta, 1816–21.

Presented by Mr. Henry Traill, June, 1822.

The following description is written on the back of the frame: "Portraits of Colonel Mackenzie (Surveyor-"General of India), and of three distinguished Brahmins

"of the three leading sects in the south of India. The "native holding the telescope is Kavelli Venkata Lakshmerjah, President of the Literary Society of Hindus "in connection with the Royal Asiatic Society of London. In the background is represented the celebrated "colossal figure of Buddha."

Colonel Mackenzie is represented in uniform, bareheaded, and leaning on a cane. The background consists of trees and rising ground, on which is seen the statue already alluded to, *i.e.* the monolithic Jain statue, 60 feet high, of Gomateswara at Shravan-belgola in Mysore, the exact dimensions of which Mackenzie was the first to determine.

Painted by Thomas Hickey at Madras in 1816.

Size, 23″ × 15″.

Colonel Colin Mackenzie, "one of the most indefatigable surveyors and persevering collectors of information that ever served "this country," commenced his exploring labours soon after the close of the war of 1783; and was engaged in various surveys in Southern India, including the topographical survey of Mysore, until 1810, when he became Surveyor-General of Madras. In 1811 he went with the expedition to Java, returning in 1815. The following year he was appointed Surveyor-General at Calcutta, and in that capacity did much useful work. He died in that city on the 8th May, 1821, at the age of 68. To him was due the initiation of detailed topographical surveys based on triangulation, all previous maps of Indian districts having been based simply on military route surveys. In addition to his survey work, Mackenzie devoted himself with great assiduity to the study of South Indian antiquities, and his collections of manuscripts, drawings, coins, etc., have been of the greatest value to students.

This portrait was engraved in aquatint, but copies are not often to be met with.

(14.) A Public Choultry for the Repose of Travellers.

Presented by the Artist, 1773.

This forms one of the series referred to under No. 9. A *choultry* is "a hall, a shed, or a simple *loggia*, used by "travellers as a resting-place, and also intended for the "transaction of public business." (Yule and Burnell's *Glossary*.)

Painted by F. S. Ward.

Size, 28″ × 43″.

(15.) (*Unidentified.*)

A full-length figure of a European soldier, of huge size, and of somewhat truculent aspect. He stands facing the spectator in an easy attitude, holding in his gloved hands a short musket. A large fur cap surmounts a face whose naturally fierce look is increased by long upcurled moustaches and imperial. He wears a close-fitting leathern jerkin, trimmed with fur, and his legs are cased in breeches of the same material; on his feet are a pair of light-coloured boots. A sash is twisted round his waist, and supports his powder-flask; while a small decorated pouch is slung by a strap from his left shoulder. Over all he wears a long dark-coloured cloak, ornamented with braid, and lined with blue cloth. In the background to the right is seen a polished column.

Painter unknown.

Size, 68″ × 36″.

The name and nationality of the subject of this picture, the date at which it was painted, the name of the painter, the circumstances in which it became the property of the East India Company—all these are matters of which at present nothing whatever is known. An office tradition declares it to be a portrait of Peter the Great, but this is undoubtedly wrong. It seems to be a portrait of some Hungarian or Transylvanian nobleman of the seventeenth century.

(16.) Rajah CHUNDOO LALL, Minister of the Nizam of Haidarabad, 1809–43.

Presented by Mrs. Moore.

The Rajah is represented as sitting sideways, with his back against a cushion, the scarlet colouring of which contrasts vividly with the plain muslin garment he is wearing. The face, seen in full, has strongly marked eyebrows, eyelids that droop somewhat, and a long nose overhanging a closely-cut black moustache and thick lips. Upon his head is a plain white cap.

Painted by J. Williams.

Size, 29″ × 25″.

This picture was painted at Haidarabad about the year 1836 for Major J. A. Moore, who was then Military Secretary to the Resident, and afterwards became a Director of the Company. It was presented to the office by his widow, at the suggestion of her son,

the late Adolphus W. Moore, Esq., C.B., Political Secretary, India Office. There is a replica in the palace of the late Sir Salar Jang at Haidarabad.

The portrait was engraved in mezzotint by C. Turner in 1841.

(17.) BATTLE OF KIRKEE, 5th November, 1817.

A representation of the first of the three decisive battles which marked the last Maratha War. The British troops, under Colonel Burr, with whom was Mr. Elphinstone, the Resident at the Peshwa's Court, numbered about 2,800 in all, of whom 800 only were Europeans. The Peshwa's forces, commanded by Bapu Gokla, consisted of 18,000 horse and 8,000 foot, with an immense train of artillery. In the foreground is the ridge of Kirkee, with part of the British camp, and the two twelve-pounder guns which did such good service during the action. From this point of vantage we look over the level plain which stretches away to the hills whence Baji Rao watched the defeat of his army. From a murky sky light strikes sharply on the middle of the plain, where is seen the thin red line of the British, forming three sides of a square, with an additional force on the left flank, and two guns posted at each end of the line. In front is the enemy's infantry, and all around, on each wing and almost in the rear, are hordes of the famed Maratha cavalry, charging fiercely on the ranks of the little army. As is well known, the British victory was decisive. Twelve days later Poona surrendered, and Baji Rao fled, never again to bear sway.

Painter unknown.

Size, 41″ × 73″.

In an engraving from this picture (for a specimen of which see No. 344) it is stated that it was painted "from a drawing by Major "Sutherland in the possession of Francis Warden, Esq., Chief Secre- "tary of the Government of Bombay."

(18.) (*Unidentified.*)

A half-length figure of a native with dark eyes, straight nose, thick lips, and slight moustache. The hair is concealed by a dark close-fitting cap. A plain white robe is the only garment visible. The portrait appears to be that of a Hindu—probably a Calcutta merchant.

Painter unknown.

Size, 24″ × 18″.

(19.) JOHN DEAN, of the EAST INDIA COMPANY'S Ship "SUSSEX," wrecked 1738.

A finely painted three-quarters length figure, turned half to the left, but with the face looking directly at the spectator. The dress consists of a coarse grey coat over a blue sleeved waistcoat, a red silk neck-cloth, and corduroy breeches. In his extended right hand is a letter, apparently addressed "To the Capt. of Johanna "or any other to whose hands there may come these"; his left holds a walking-stick, while his beaver is tucked under his left arm. His black hair is closely cropped over a broad forehead; dark eyes look out from under well-marked eyebrows, and the aquiline nose and firm mouth give a resolute expression to the countenance. At the bottom of the picture the following inscription appears upon the canvas: "John Dean, The only Sur-"vivor of the Sixteen Men which remained on board the "Ship *Sussex* in the Honble EAST INDIA Company's "Service."

Painted by Willem Verelst.

Size, 58″ × 28″.

The story of John Dean, with especial reference to this picture, has been told by the compiler in *The National Indian Magazine* for June, 1893. Briefly stated, it is as follows. In March, 1738, the ship *Sussex* homeward bound from Canton, met with a severe storm off the Cape of Good Hope, and sustained damages so extensive that the captain, officers, and the greater part of the crew resolved to abandon her. Sixteen men, however, John Dean amongst them, refused to desert the vessel, insisting that she was still seaworthy. Though left in a very forlorn plight, they succeeded in carrying her into St. Augustine's Bay, in Madagascar, where they refitted her to the best of their ability, and made sail for Mozambique. On the way, however, the ship struck on a shoal, and went to pieces. Five of the crew managed to make their escape in the pinnace, and after a seventeen days' voyage, regained the coast of Madagascar. The natives seem to have treated them with kindness; but in the interval of waiting for the arrival of a European vessel, sickness laid hold of them, and by the time the opportunity of returning to Christendom had come, Dean was the only survivor. He was taken off, in July, 1739, by the *Prince William* which carried him to Bombay; and it was not until two years later that he reached London. His account of his adventures (the MS. of which is now in the India Office Library) was published in 1740. He was received with much distinction by the Court, who had already taken measures to punish the captain and officers of the *Sussex* for their abandonment of the vessel. A pension of one hundred pounds a year was settled upon him, with the promise of an annuity of half that amount to his wife, should she survive him; while to keep alive the memory of the bravery and devotion shown

by Dean and his comrades in remaining at their posts in the face of every discouragement, the Court caused to be painted "two originals "and a copy" of a portrait of the survivor. One of these "originals," it would seem, was presented to Dean himself; the other, with the copy, was hung on the walls of the India House. The second portrait has recently been deposited on loan in the National Portrait Gallery.

In February, 1745, Dean was appointed an Elder Porter at the Drug Warehouse. He died in the Company's Hospital at Poplar, on December 17th, 1747.

(20.) Fath Ali Shah, King of Persia, 1797–1834.

A native painting of the celebrated Shah who ruled Persia during the early part of the nineteenth century. It represents him seated on a rich carpet, and wearing a tight-fitting blue dress thickly adorned with jewels. His sword crosses his knees in front, and in his right hand is a sceptre. The eyes and eyebrows are dark, and the long black beard reaches almost to the waist. Upon his head is a high Persian cap, decorated, like everything else in the picture, with a profusion of pearls. A watch of European manufacture lies upon the carpet in front. Above, in the right-hand corner, part of a curtain is visible; while in the lower left-hand corner is seen a jewelled water-bottle.

Painted by Mirza Baba, Heg. 1213 (A.D. 1798-99).

Size, 74″ × 42″.

This is probably the portrait which Lord Wellesley brought home from Calcutta for presentation to the Court (Minutes, July 9th, 1806).

(21.) Sir Nathaniel Dance.

Presented by Mr. W. M. Harvey, 1859.

A half-length drawing in coloured chalks of an old gentleman with close-shaven face, blue eyes, well-marked eyebrows, and grey or powdered hair. He is dressed in a brown coat with black velvet collar and gilt buttons, and a white neck-cloth. Artist unknown.

Size, 19″ × 17″.

For Dance's great exploit—his defeat of Linois off Pulo Aor—see No. 61.

(22.) A Choultry where travelling Gentoos worship.

Presented by the Artist, 1773.

A companion picture to No. 14, showing a building very similar to the one there portrayed.

Painted by F. S. Ward.

Size, 28″ × 43″.

(23.) The Marquess of Dalhousie, Governor-General, 1848-56.

A full-length standing figure, in a black frock coat with grey trousers. The face, clean-shaven except for side whiskers, is seen in three-quarters to the right, but the eyes look directly at the spectator. The hands are crossed in front, the left one holding a tall hat. To the right is a table, on which are placed some official robes and an inkstand, while a red folio volume rests against one of its legs. In the background is a yellow curtain, and in the distance to the right is seen the sky.

A copy by Mr. George Sephton (1905) from the painting by Sir J. Watson Gordon, R.A., P.R.S.A.

Size, 94″ × 58″.

The original portrait, which was painted in 1847, just prior to Lord Dalhousie's departure for India, was presented to the National Portrait Gallery in 1865 by the artist's brother, Mr. H. G. Watson.

(24.) The Rock of Trichinopoly, 330 feet high, the Bramins carrying water to the Temple, and a view of the Barracks.

Presented by the Artist, 1773.

The label sufficiently describes the picture, which is another of the Ward series. Painted by F. S. Ward.

Size, 28″ × 43″.

The handsome fireplace was brought from the Library of the India House. The chandelier and most of the furniture came also from Leadenhall Street. The clock, in a square case of ebony veneer, with brass mountings, by Windmills & Elkins, dates from about 1760.

Room 196 (Finance Committee Room).

(25.) ASAF-UD-DAULA, NAWAB WAZIR of OUDH.

Purchased, February, 1906.

A three-quarters length seated figure, with face turned partly towards the spectator's left. His right hand rests upon one knee; the left is pressed against his side. The dress is a simple one of muslin, with necklaces and armlets of pearls and gems. The red turban is also ornamented with jewels.

The frame is a handsome piece of work, with a top centre composed of weapons, a flag and the Oudh badge of the *machi* or fish. Painted by John Zoffany, R.A.

Size, 51″ × 41″.

The following note was found on the back of the canvas at the time of its purchase :—"Joh. Zophany painted this Picture at Luck-" now, A.D. 1784, by order of His Highness the Nabob Vizier Asoph" Ul Dowlah, who gave it to his Servant Francis Baladon Thomas."

Asaf-ud-Daula succeeded his father Shuja-ud-Daula in 1775. He enriched Lucknow with many magnificent buildings, but his reign was one of extravagance and misgovernment, and his court became a happy hunting-ground for European adventurers of all descriptions. He died in September, 1797, after a reign of twenty-two years.

(26.) His Excellency MIRZA-AB-UL-HASSAN, Envoy Extraordinary from the KING of PERSIA to this country in the year 1809.

The Ambassador stands with one hand upon the hilt of his sword, and the other resting upon a folded document which lies upon a red covered table to his right. The face is grave, with dark eyes, arched eyebrows, a straight nose, thick lips, and full black beard. The dress consists of a full robe, richly brocaded with gold, and reaching to the ankles, leaving visible red stockings and green morocco slippers. A high turban, a sash, and a sleeveless outer garment of silk and fur, which comes down to the knees, complete the costume. Behind, to the right of a column, is seen a sunset sky.

Painted by Sir William Beechey, R.A.

Size, 92″ × 57″.

The Persian Envoy Extraordinary arrived in London in December, 1809, and on the 16th of that month the Chairman and Deputy-Chairman of the East India Company paid him a visit of ceremony. On the 29th the visit was returned at the India House, and the Envoy was introduced to the Court, "who soon afterwards adjourned in" order to attend him to the Company's Museum; after which His

"Excellency partook of refreshments and then withdrew, expressing "himself to be highly gratified with the attentions he had received." It was on this occasion that the Court paid him the compliment of asking him to sit for his portrait; and, upon his consenting, the work was entrusted to Sir William Beechey, R.A. When finished it was hung in the Finance and Home Committee Room at the India House. The price paid was 250 guineas. The picture was exhibited at the Royal Academy in 1810; and a second portrait, also by Beechey, was shown at the exhibition of the following year (information from Mr. W. Roberts). On March 6th, 1810, the Court of Directors gave permission for their painting to be engraved by "an eminent artist," but it does not appear that this intention was ever carried out.

The Envoy remained in England for several months. In one of his humorous letters to Thomas Manning (January 2nd, 1810), Charles Lamb wrote: "The Persian Ambassador is the principal thing talked "of now. I sent some people to see him worship the sun on Primrose "Hill at half-past six in the morning, 28th November; but he did "not come, which makes me think the old fire-worshippers are a sect "almost extinct in Persia. The Persian Ambassador's name is Shaw "Ali Mirza. The common people call him Shaw Nonsense." On the 11th January, 1810, the Directors gave a splendid entertainment at the London Tavern in his honour, and on the 16th he was presented at Court. His departure, after a farewell interview with their Majesties, took place in July, 1810. On the 18th of that month, in company with Sir Gore Ouseley, British Ambassador to Persia, he sailed on H.M.S. *Lion*, and reached Bushire at the beginning of the following March.

In 1818 Abul Hasan Khan was again deputed to this country by the Shah. He travelled overland by way of Constantinople, Vienna, and Paris, and reached Dover on April 25th, 1819. In London he took a house in Charles Street, Berkeley Square, where he gave several sumptuous entertainments. On June 18th, the Ambassador was received by the Court of Directors, and presented, in the name of the Shah, "a handsome golden plate richly ornamented and bearing the "insignia of the order of the Lion and the Sun" (Court Minutes). He left London on his return journey April 2nd, 1820.

James Morier, who in the first embassy had accompanied Abul Hasan both on his outward and homeward journey, described the experiences of the mission in *Hajji Baba in England*. Some additional particulars will be found in the same writer's *Journey through Persia* (1812) and *Second Journey* (1818); also in *The Gentleman's Magazine* for 1820 (vol. i., p. 119). The Ambassador, on his return to Persia, wrote an account of the wonders he had seen, under the title of *Hairat-nama*.

The plate referred to above was transferred on loan in November, 1899, to the India Museum at South Kensington, for exhibition in that collection. It is a circular dish of gold, enriched with the device of the Lion and the Sun and other ornaments in painted and translucent enamels. It weighs 6lb. 2dwt. Troy, and measures 12½ inches in diameter. On the back is an inscription giving the name of the artist (Muhammad Jaffar, A.H. 1233), and the date, etc., of the presentation of this "token of favour."

(27.) Hasan Raza Khan.

Purchased, February, 1906.

The Nawab is represented as seated on a sofa, with his right hand on his sword and his left holding the

stem of a hookah. The face, which looks towards the left, is dark, with a black moustache. The red turban is plain, and the dress is of muslin, with a rich sash. Some buildings are seen through a window in the background.

The frame is similar to that of the companion picture, No. 25. Painted by John Zoffany, R.A.

Size, 51″ × 41″.

The Nawab Hasan Raza Khan became minister to Asaf-ud-Daula at an early period of the latter's reign. According to the author of the *Seïr Mutaqherin* (iv. 100) he had originally been the superintendent of Shuja-ud-Daula's kitchen office, and was by no means a suitable person for his new post, being merely an indolent voluptuary. Tennant, in his *Indian Recreations* (ii. 409) speaks of him in 1799 as very popular, and mentions an attempt made to assassinate him. Another likeness of him, as also of the Nawab Wazir, appears in the Cockfight picture (see No. 89).

The following note was on the back of the portrait at the time of its purchase :—"Joh. Zophany painted this Picture at Lucknow, " A.D. 1784, by desire of Hussein Reza Caun, Nabob Suffraz Ul " Dowlah, who gave it to his friend Francis Baladon Thomas."

(28.) Tipu Sultan of Mysore.

A half-length portrait of the Prince, seated and looking to the left. The face, which is very dark in colour, has bright eyes, a slightly aquiline nose, and firm mouth and chin, with a slight black moustache turned up at the ends. The attire consists of a tight-fitting silken garment of greenish hue, but striped with a darker colour, bound at the waist by a twisted sash of the same tints, interwoven with red. Upon the head is a turban, also green, and richly decorated with precious stones. A pearl necklace hangs down almost to the waist, and a jewelled sword-belt passes over the right shoulder, and sustains a gold-hilted sword. Behind is seen a cushion, and to the extreme left is a fluted pillar.

Painted by G. F. Cherry.

Size, $10\frac{1}{2}$″ × 9″.

The career of Tipu—from the time when he succeeded his father Haidar Ali as ruler of Mysore to the day when the British found his body in the breach through which they had entered Seringapatam—is too well known to need recapitulation.

On the back of the frame is the following certificate, dated 1st November, 1854, and signed by Prince Ghulam Muhammad (a son of Tipu's, who survived till 1877) : "This portrait of Tippoo Sultan was

"painted by Mr. Cherry, Lord Cornwallis's Persian Secretary, who "was afterwards assassinated at Benares by Vezeer Alie; and was "by Mr. Cherry himself presented to the Begum, mother of the "Sultan, during his mission to Seringapatam in 1792." An inscription on the engraving by Benjamin Eyles speaks of the picture as having been presented to Tipu's mother by Lord Cornwallis. It may be surmised that the painting was given to the Company by Ghulam Muhammad, but no record of the gift can be found.

A similar portrait is in the collection of the Duke of Wellington at Apsley House, having apparently belonged at one time to the Marquess Wellesley. An engraving (in mezzotint) from this picture by S. W. Reynolds forms the frontispiece to Beatson's *War with Tippoo Sultaun* (1800); and there is another in the *European Magazine* for that year (p. 420). A third engraving will be found in Hunter's *Picturesque Scenery in Mysore* (1805), and a fourth in Prince Ghulam Muhammad's edition of M. M. D. L. T.'s *History of Hyder Shah and Tippoo Sultan* (London, 1855), where it is stated to be "from an "original painting presented by Lieut.-Colonel Doveton to the Most "Noble Marquess Wellesley."

(29.) Shah Alam (the Great Mogul) conveying the Grant of the Diwani to Lord Clive, August, 1765.

Presented to the East India Company by the first Earl of Powis, 1820.

The Emperor, robed in gold-coloured satin with turban to match, is seated on a native throne under a large canopy. He is handing the grant to Lord Clive, who stands on his right, and behind whom is General Carnac, his second in command. Both officers are in full uniform, and Clive wears the ribbon of the Bath. Near them stand a group of British officers, and the British flag and the Company's colours are seen behind. On the other side of the picture are depicted the ministers and officers of the imperial household. Behind these are the banners of the Mogul and a couple of elephants. In front, but rather to the left of the picture, a native makes a low obeisance. Painted by Benjamin West, P.R.A.

Size, 114″ × 159″.

A small key plan is hung upon the wall to the right of the picture. A printed description will be found in vol. 423 of the Tracts in the India Office Library.

The treaty of Allahabad (see page 43), and the resulting grant by the Mogul Emperor to the East India Company of the *diwani*, or fiscal administration, of Bengal, Behar, and Orissa, formed the culminating point of Clive's second governorship of Bengal (1765–67), and "may be viewed as having crowned his efforts as a hero and a "statesman, in fixing firm the foundation of the British Empire in "India" (Malcolm's *Memoirs of Lord Clive*, ii., p. 338). It is curious

that there should be little or no information available as to the ceremony observed upon so important an occasion; but no details can be traced beyond the statement of Malcolm that the Emperor, having with him none of the appurtenances of high condition or state, used as his throne an ordinary English dining table covered over. This tradition, it will be noticed, has not been followed by the artist.

The following extract from the Minutes (Oct. 25th, 1820) records the presentation of this picture to the Company :—

"The Chairman then acquainting the Court that the Earl of "Powis had been further pleased to authorize him to intimate a "wish on the part of his Lordship to present to the Court a Copy by "Mr. West of his original Painting representing his father, the late "Lord Clive, receiving the grant of the Dewanny from the Mogul :

"Resolved That the Chairman be requested to convey to Lord "Powis the Court's acknowledgments for his obliging offer, and to "assure his Lordship that the Court will have great satisfaction in "accepting a Picture which represents one of the most important "events in the administration of his distinguished Ancestor, and in "the history of the East India Company."

At the India House this picture stood in the Finance and Home Committee Room. The original painting is in the possession of Lord Windsor, at Oakly Park.

(30.) The SOUTH ENTRANCE to the PAGODA at SERINGHAM.

Presented by the Artist, 1773.

The southern face of the unfinished temple of Vishnu at Srirangam, a town in Trichinopoly district, Madras, two miles north of Trichinopoly city.

Painted by F. S. Ward.

Size, 32″ × 51″.

The pagoda is again represented in No. 249, where the surrender of M. Law's troops to Stringer Lawrence on this spot in June, 1752, is commemorated.

(31.) MAUSOLEUM of the EMPEROR SHIR SHAH, in a large Tank near SASARAM in BEHAR.

Presented by the Artist, 1773.

Painted by F. S. Ward.

Size, 32″ × 51″.

Sasaram is situated on the Grand Trunk Road, some 60 or 70 miles short of Benares. It is chiefly noted for its tombs of Husain Khan and his son Shir Shah, the Pathan Governor of Bengal, who in 1540 drove the Mogul Emperor Humayun from Delhi, and installed himself in his place. Five years later he was killed while storming the fortress of Kalinjar.

A detailed description of the mausoleum will be found in the *Statistical Account of Bengal*, vol. 12, p. 206. Fergusson, in his *History of Indian Architecture*, speaks highly of it as a work of art. " Altogether," he says, " as a royal tomb of the second class, there " are few that surpass it in India, either for beauty of outline or " appropriateness of detail."

(32.) Napoleon Bonaparte.

Presented by Mr. John Mangles, 1820.

A full-length portrait of the Emperor in his robes of state. It is sufficiently described in the extract given below. Painted by J. B. Borely, 1813.

Size, 93″ × 57″.

The presentation of this picture is recorded in the Court Minutes of December 29th, 1820 :—" A letter from John Mangles, Esq., " dated the 28th Inst., stating that during his Residence last year at " Montpellier in France he was fortunate enough to obtain a very " capital whole-length portrait of Napoleon Buonaparte, painted by " M. Borly (*sic*) for the Municipality of that City, enclosing the " Artist's description of the same, and expressing his desire to pre- " sent it to the Court, as a mark of the gratitude and respect which " he entertains for the Company, being read : Ordered That the said " Picture be accepted, and that the Court's acknowledgments be " conveyed to Mr. Mangles for the same."

The letter referred to is no longer extant, but some additional information is supplied by the following note by Mr. William Miller, of the Librarian's Department at the East India House, and afterwards Assistant Librarian at the India Office :—

" *Extract from a letter dated Montpellier, July* 18, 1819, *written in* " *French by Borley* [*sic*] *in reply to John Mangles, for particulars of* " *the Portrait of Napoleon painted by him in the year* 1813.

" The portrait of Napoleon was painted for the Hall of the " Municipal Council of the ' Bonne Ville ' of Montpellier, and placed " in the Hall, August 15, 1813. On the first entry of Louis XVIII. " the picture was taken down, and, not being paid for, became the " property of the artist.

" It is seven and a half feet high, and four and a half feet wide. " The Emperor is represented standing upon the steps of his throne, " dressed in a tunic of white satin, embroidered in gold, with a grand " mantle of purple velvet, ornamented with bees, and other embroi- " deries in gold, the mantle lined with ermine.

" The Emperor's head is crowned with two branches of gold " laurel. He holds in his right hand the sceptre of Charlemagne ; " at his side is a footstool, and cushion of blue velvet, upon which " is placed a golden terrestrial globe, and a hand of Justice.

" The steps of the throne are covered with a carpet of blue " velvet, ornamented with bees ; the drapery of the background is " of the same material ornamented.

"*Memo.*—Marshal Soult, when in England some 25 years since "[1838], visited the India House and was shown this portrait, then "placed in the Librarian's room; after gazing at it for some time, "he was moved to tears, and expressed himself much surprised at "the striking likeness."

Wm. Miller.

It may be added that the picture appears to be largely a copy from Gérard's well-known painting, now at Versailles.

(33.) ARTHUR, DUKE OF WELLINGTON.
Bronze equestrian statuette.

(34.) TEPPY COLUM Tank or Bath near MADURA, 1,000 feet square, with twelve grand flights of stairs.

Presented by the Artist, 1773.

A large walled tank, in the centre of which is an island with a temple. The town of Madura is seen in the distance, and behind it a range of hills. Some figures of natives and Europeans, poorly painted, occupy the foreground. Painted by F. S. Ward.

Size, 32″ × 51″.

The following description of this tank is taken from Mr. J. H. Nelson's *Manual of the Madura Country* (1868):—

"A work of equal solidity and perhaps even greater beauty is the "*teppa-kulam*, or large stone tank, built at a distance of about a "mile and a half east of the town of Madura, round which the "European residents so often take an evening airing. The tank is "a perfect square, measuring it is said exactly twelve hundred "yards. The sides are faced with cut granite and surmounted by "a handsome parapet, also of cut granite, which is pierced by "flights of steps at suitable intervals, and adorned here and there "in the Hindu style with figures of gods and horses, peacocks and "other animals. Inside the parapet a paved gallery runs round the "whole, and affords a cool and pleasant walking place. In the "centre is a square Island, also faced with granite, which forms the "basement of a lofty dome-roofed temple several stories high, but "of moderate size. At the four corners of the Island are tiny "ornamental temples rising from the angles of the stonework; and "the space between these and the main temple is filled in with "evergreen trees. The whole effect is exceedingly tasteful; par-"ticularly as the tank always contains water. Once a year the "sides and temples are illuminated with a hundred thousand lamps "at sunset; and the idols from the Great Pagoda are brought to "the tank, and put on board a raft gaudily decorated, and lighted "up with blue and red fires, and slowly drawn round and round "the Island for some hours. If the night is fine and dark, the "spectacle afforded is magnificent; and many thousands of people "come together to enjoy it. A raft of this kind is called a *teppam*, "and a stone tank built for the purpose of a *teppam* being drawn "round it is called a *teppa-kulam*."

The two fire-places were formerly in the Museum at the India House; and the chandelier and most of the furniture came also from the same building. The tall armchair, dating from about 1750, has recently been upholstered in red velvet, the Company's badge (a lion holding a crown) being at the same time embroidered on the panel in gold thread. It appears to have been used by the Chairman in presiding at General Courts (see No. 4). The two Chippendale pedestal clocks, one on each side of the fire-place, were made for the East India Company by Aynsworth Thwaites about 1760. One is a timepiece; the other shows the day of the week and month and the phases of the moon (formerly also the direction of the wind, having been connected with a vane on the roof of the East India House). At the break-up of the Company's establishment the two got separated, and only the former was brought to the India Office; but years after Mr. Bertram W. Currie (Member of the Council of India, 1880-95 and Chairman of the Finance Committee, 1885-95) found the companion piece on the Continent, purchased it, and presented it to the Office.

Room 197 (Military Committee Room).

(35.) Cape of Good Hope.

The Table Mountain, flanked by two other lofty hills, is the most prominent object in the picture. On the shore is seen a walled fort, from which flies the Dutch flag. To the right is another fortified building, and behind are visible a number of warehouses or dwellings. In the roads, besides several smaller vessels and boats, lie three large ships displaying Dutch colours; whilst in the immediate foreground the red ensign floats from the stern of a British vessel, which is saluting on arrival.

Painted by George Lambert and Samuel Scott.
Size, 31″ × 46″.

This is one of a set of pictures of the more important settlements in the East Indies and on the route thither, as they were in the early part of the eighteenth century. The other members of the series are noticed below. Their purchase, in 1732, is recorded in the following extract from the Court Minutes (1st Nov.) :—Order'd "That the Secretary do pay Mr. George Lambert 94*l*. 10*s*. for Six "Pictures of the Forts etc. for the Court Room at fifteen Guineas "per Picture as per agreement."

The paintings are not signed, but it has been ascertained from other sources that the artists were the aforesaid George Lambert (*b.* 1710, *d.* 1765, the first president of the Society of Arts, founder of the Beefsteak Club, and for many years the principal scene painter at Covent Garden Theatre) and Samuel Scott (*b.* 1710? *d.* 1772, a friend of Hogarth's and a marine painter of some eminence). There seems little doubt that Lambert painted the buildings and landscape in each picture, and Scott added the ships. There is no record of either artist having been in the Indies, and it may be concluded that they merely worked up materials already existing. This of course detracts somewhat from the value of the pictures, but the probability that they were based on reliable data is still sufficiently strong to make them of importance for early Anglo-Indian topography.

A year after their purchase, Lambert applied to the Company for permission to make copies of these pictures, but their decision is not recorded. The series was engraved about 1736 by Gerard Vandergucht (*b.* 1696, *d.* 1776), but the prints are now very scarce. For specimens of later engravings see Nos. 201 and 202.

(36.) Admiral Viscount Exmouth.

Presented by the Earl of Hardwicke, Under Secretary of State for India, 1901.

A full-length figure, slightly larger than life. The Admiral is represented as standing on his quarter-deck, bareheaded, with a telescope in his right hand, and the left raised as if encouraging his men. He wears the ribbon and insignia of the Bath and several foreign decorations.

Painted by Sir William Beechey, R.A. (a replica).
Size, 109″ × 71″.

Edward Pellew, Viscount Exmouth (1757–1833) is chiefly now remembered for his bombardment of Algiers in August, 1816, when three thousand Christian slaves were rescued from the Dey; but this was only the crowning achievement of a long and brilliant career, which had commenced as early as the War of American Independence. From 1804 to 1809 he was Commander-in-Chief on the East India station. During his tenure of the post he annihilated the Dutch naval power by his operations at Batavia and Gressik, and earned the gratitude of the Indian mercantile community by his vigilant protection of their ships against the French privateers.

This portrait was engraved in mezzotint by Charles Turner in 1818, and again by the same artist for Brenton's *Naval History*. The original picture is in the possession of the Worshipful Company of Ironmongers.

(37.) St. Helena.

The island of St. Helena, as seen from the northwest, with Jamestown, the principal settlement and the

headquarters of the government, in the centre of the picture. Along the sea-front runs a double wall of fortifications, on the centre bastion of which flies the British flag. On either side of the town rise precipitous cliffs, that on the right being Ladder Hill, and that on the left Rupert's Hill. In the foreground are ships under English colours.

Painted by George Lambert and Samuel Scott.

Size, 31″ × 46″.

This is a second picture of the series alluded to under No. 35.

(38.) FATH ALI SHAH, KING of PERSIA, 1797–1834.

A portrait very similar in design, though not in colouring, to No. 20. The Shah is seated on a carpet with a border of pearls. He is dressed in a tight-fitting scarlet coat ornamented with jewels. A high turban, also decorated with pearls, fits closely upon his head. The right hand grasps the lower part of a dagger, which projects from his girdle; the left rests upon his knees. A scimitar, in a sheath which is studded with pearls, hangs in front; and near the lower left-hand corner of the picture is seen a water-bottle.

Size, 85″ × 58″.

This is probably the painting presented to the Court of Directors by the Shah in 1822 through Mr. Edward Mathews, who had been sent out from England with presents from the Company to His Majesty. It was received in 1823, and ordered to be hung in the Library.

(39.) PRESENTATION of COLOURS to the Second Regiment of ROYAL EAST INDIA VOLUNTEERS, 27th July, 1797.

A water-colour drawing, set in a deep black border. The regiment is represented drawn up in three long lines on the left, the officers forming a fourth line in front. On the right Lady Jane Dundas is in the act of presenting the colours to their custodians. A little to her left is the regimental chaplain; and a crowd of spectators fills up the remainder of the picture. At the top of the drawing is the motto: "Labor improbus omnia vincit"; and along the border at the bottom the following dedication: "To the Honourable the Superintending Military

"Committee of Field Officers of the Royal East India "Volunteers, this Drawing of their sec[d] Regiment taken "on the spot while Receiveing the Colours from the hands "of Lady Jane Dundas (in Lord's Cricket Ground, Mary "le Bone) on the 27th Day of July, 1797, is respectfully "presented by their Most Obedient Servant, Henry "Matthews." Painted by Henry Matthews.

Size, 26″ × 36″.

The scene here depicted is thus described in the *Morning Chronicle* of the 28th July, 1797 : "Yesterday noon the 2nd Regiment of East "India Volunteers were reviewed in Lord's Cricket Ground, under "the command of Captain English, to receive their colours from the "fair hand of Lady Jane Dundas. A suitable exhortation was de-"livered by the Chaplain of the Regiment, and after the ceremony "the officers adjourned to the London Tavern to partake of an elegant "entertainment provided by their Colonel, at which were present, "with the India Directors, the Earl of Mornington, Mr. Pitt, "Mr. Dundas, Mr. Anstruther, and a number of other noblemen"

The formation of two regiments of volunteers, drawn from the employés of the Company, was first resolved upon in August, 1796, the object being "to more effectually secure the Warehouses of the "Company against hazard from Insurrection or Tumults," and generally to assist in keeping order. A third regiment was raised in 1799, bringing the total strength up to 1,500 men ; and an artillery corps appears also to have been established. This force was maintained (at a cost of about £20,000 per annum) until 1814, when, its services being no longer needed, it was disbanded, the Prince Regent expressing at the time, in a letter to the Directors, his "just "sense of the public spirit and liberality which induced the Com-"pany at a moment of great difficulty and alarm to raise and "maintain, without expense to the Public, so numerous, respectable, "and valuable a force."

This drawing, together with its companion picture (No 43), was reproduced in photo-chromolithography by Mr. W. Griggs in *The Journal of Indian Art* for April, 1891, with some interesting notes by Sir George Birdwood, from which the above quotations are taken.

(40.) TELLICHERRY.

Another of the series of views by Lambert and Scott already referred to. In the foreground are three ships, two of which are flying English colours ; a native craft is seen to the right, and several boats are drawn up on the beach. A large goods-shed, with open sides and a fence, stands near the shore ; and a few houses are visible behind and at the side. To the left is the fort, from a bastion of which floats the Union Jack. It contains two considerable buildings and some subsidiary ones; and from its front a high gateway leads into a walled com-

pound extending to the seashore. Behind rise well-wooded hills with a range of mountains in the background.

Painted by George Lambert and Samuel Scott.

Size, 31″ × 46″.

Tellicherri is a seaport on the west coast of India, situated in the Malabar district of the Madras Presidency, forty-two miles north of Calicut. The East India Company settled a factory here towards the close of the seventeenth century, as a convenient station for the purchase of pepper and cardamoms, for which the surrounding districts were famous. As such it became a post of some importance, as is shown by its inclusion in the present series. The fort was built about 1708. By 1776, the trade having fallen off to some extent, the station was reduced to a residency ; but in 1784 it was restored to its former rank, and continued on that footing down to 1794, when the factory was finally abolished (Logan's *Malabar*). In 1780 it had to stand a siege by Sardar Khan, the general of Haidar Ali of Mysore. The garrison held out gallantly until the end of 1781, when Major Abington arrived from Bombay with reinforcements, attacked the enemy, and forced them to raise the siege.

(41.) Major-Gen. Sir Arthur Wellesley, K.B.

A three-quarters length life-size standing figure, in a scarlet uniform with a crimson sash and white breeches. The right hand is thrust into the breast of the coat ; the left rests on the hilt of his sword. The star of the Bath is worn, but not the ribbon. The face is turned towards the spectator's right. The hair and eyes are both dark. In the background is a stretch of open country.

Copied (1902) by Mr. Marcotti from a painting now in the possession of the Duke of Wellington.

Size, 50″ × 40″.

The original is stated (on a paper label attached to the frame) to have been painted in India soon after the battle of Assaye (23rd September, 1803) ; but as Wellesley's appointment to the order of the Bath was not known in India till February, 1805, while he sailed for England in March, the picture must evidently have been completed in one or other of those two months. The artist is unknown, but its close resemblance to the full-length in Government House, Calcutta, suggests that it is by the same painter, viz., Robert Home.

(42.) Field-marshal Sir Donald M. Stewart, Bart., G.C.B., G.C.S.I., C.I.E.

Deposited, May, 1904, *by the Sir Donald Stewart Memorial Committee.*

A half-length figure in uniform. The head is bare, and the face is seen in full.

Painted by Frank Brooks.
Size, 29″ × 24″.

(43.) CONSECRATION of the COLOURS of the Third Regiment of ROYAL EAST INDIA VOLUNTEERS, 29th June, 1799.

A companion drawing to No. 39. In the centre of the picture, the chaplain, gowned in black and holding a service book in his hand, addresses the Colonel and the two ensigns who, kneeling behind him, uphold the colours with their right hands; behind this group are drawn up the officers and men of the regiment. On the other side are seen a number of visitors, including many ladies, headed by Lady Jane Dundas, who wears a red gown with blue facings and gold epaulettes, an adaptation of the uniform of the corps. Two officers stand near, possibly Mr. David Scott and Mr. (afterwards Sir) Hugh Inglis, the colonels of the other two regiments of East India Volunteers. Painted by Henry Matthews.
Size, 28″ × 46″.

The origin of the several corps of East India Volunteers has already been described under No. 39. It is only necessary to add a quotation from the *Morning Chronicle* of the 1st July, 1799, which describes the scene here portrayed :—"The Third Regiment of "Royal East India Volunteers received their colours on Saturday "last from the hand of Lady Jane Dundas, in Lord's Cricket "Ground. The day being very favourable, a number of ladies and "gentlemen of distinction were on the ground, who partook of an "elegant Entertainment prepared by order of the East India "Military Committee. It is but justice to observe that this "Regiment is in no respect inferior in point of appearance and "discipline to the first and second. At one o'clock the men "marched back and were sumptuously regaled in their Drill-room "in Bishopsgate Street."

Above this picture are hung the colours of a later force (raised 1820; disbanded 1834) of Royal East India Volunteers. These consist of (1) a Union Jack with the Royal monogram under a crown in the centre; (2) an Ensign with a Jack in the corner and, on the one side the Company's arms, on the other the words "Royal East India Volunteers," on a blue ground. They were

found some years ago by Sir George Birdwood at the Store Depôt in a very tattered condition, and placed here at his suggestion.

From an office memorandum it appears that this pair of colours was deposited in the East India Company's Library on March 26th, 1834. Two years later, most of the flags (over thirty in number) in the Company's possession were transferred to Chelsea Hospital. Probably these colours were taken down at the same time and placed in the Military Store Office.

(44.) Nadir Shah, King of Persia.

Presented to the East India Company by the Right Hon. Nicholas Vansittart, 1822.

A three-quarters length portrait. The Shah is clad in a scarlet tunic with a sleeveless over-garment of darker material, trimmed with fur. On his head is a high Persian cap, decked with jewels. The face, which is turned a little towards the right of the spectator, is of a ruddy complexion, with a short but thick black beard. The left hand rests on the hip, the right holds a chain of pearls. Painter unknown.

Size, 50″ × 39″.

Nadir Kuli Khan, a soldier of fortune, made himself King of Persia in 1732. Seven years later, having conquered Afghanistan, he crossed the Indus with a large army, and marched upon Delhi. He quickly captured the city, and gave it up to pillage by his soldiery. When at last the invaders retired they are said to have carried with them booty of the value of 32 millions sterling, including the famous Peacock throne. Nadir was assassinated in 1747.

The following extract from the Court Minutes of the 27th February, 1822, will show how the portrait came into the possession of the East India Company:—

"A Letter from the Right Honourable Nicholas Vansittart, "dated the 22nd instant, stating that many years ago his father "[Mr. Henry Vansittart, Governor of Fort William, 1760–67] brought "from Bengal a picture of Nadir Shah, supposed to be an original, "and requesting the Court's acceptance of the same, being read:

"Ordered That the said Picture be accepted; that when received "it be deposited in the Company's Library, and that the Court's "acknowledgments be conveyed to Mr. Vansittart for the same."

(45.) Fort William, Calcutta.

This is No. 4 of the Lambert and Scott series, and gives us a most interesting picture of Calcutta in the early part of the eighteenth century. In the foreground

are a number of English vessels, three of which are firing salutes. Behind is seen the river face of the Fort, showing two lines of battlements, enclosing the Government House. Over the roof of the latter rises the steeple of St. Anne's Church (consecrated 1709). On the left of the picture is seen in the distance what is probably the old Portuguese Church.

Painted by George Lambert and Samuel Scott.

Size, 31″ × 46″.

A reduced copy of Vandergucht's engraving of this picture (see No. 35) is given in Dr. Busteed's *Echoes from Old Calcutta* (second edition, 1888), where the author makes the following note :—" The " *small* river-gate to the left, seen indistinctly near the north-western " bastion (partly covered by the edge of a sail) is that by which " Siraj ud Dowlah entered the fort immediately after its capture. " The Ghât leading down from the larger gate is probably that by " which Governor Drake and others fled to the boats. The steeple " is that of the first Calcutta church, which stood just outside the " fort, and was destroyed during the fighting in June, 1756. In the " year following the publication of this print the steeple of this " church was blown down during the furious hurricane, earthquake, " and storm-wave by which Calcutta was nearly overwhelmed in the " night between the 11th and 12th of October, 1737."

(46.) Fort St. George, Madras.

The fort is shown as viewed from the sea at a considerable elevation. The Government buildings and the various parts of the fortifications stand out with great distinctness. To the left of the flag-tower is seen St. Mary's Church (consecrated in 1680, and the first church erected by the English in India). The background is largely imaginary.

Painted by George Lambert and Samuel Scott.

Size, 32″ × 52″.

(47.) Sir James Rivett-Carnac, Bart., Chairman of the East India Company, 1836 to 1838; and Governor of Bombay, 1839 to 1841.

Presented by his son, Sir John Rivett-Carnac, Bart., 1878.

A standing figure, with face seen in full, but body turned half to the left. The left hand hangs by the side; the right rests on a table, on which is a cocked hat. The uniform is blue, trimmed with silver, and with

silver buttons and epaulettes; the sash is gold, the sword-belt gold and red. Grey hair is brushed back from a broad forehead; and the close-shaven face wears a kindly expression. Painted by H. W. Pickersgill, R.A.

Size, 94″ × 58″.

Sir James Rivett-Carnac entered the service of the East India Company in 1801 as an officer in the Madras Native Infantry, but was soon transferred to Bombay by the influence of his father, who was a member of the Bombay Council. From 1802 to 1819 he was constantly employed in a political capacity, including two years' service as Resident at Baroda (1817–19). He went home in the latter year, and in 1822 retired from the service. Five years later he was elected a director of the Company; he was made Deputy Chairman in 1835, and Chairman in 1836 and 1837. A baronetcy was conferred on him in 1836, and in 1838 he was appointed Governor of Bombay. Failing health, however, forced him to relinquish his appointment, and he quitted Bombay in the spring of 1841, much to the regret of both Europeans and natives. He died on the 4th January, 1846.

There is a similar portrait by the same artist in the Oriental Club, Hanover Square.

(48.) Bombay.

In the centre of the picture is a large white building, with a high gateway surmounted by a coat of arms; this seems to be the edifice marked in Grose's map (about 1760) as "the Bunder or Company's Warehouses," and has long since been demolished. In front, a pier projects into the harbour. On the right stands Fort George, with the Union Jack floating from the Flag-staff Bastion; on the left are a number of warehouses. The foreground is occupied by shipping, amongst which may be noticed a large boat with a triangular sail, flying the Company's colours, viz., a flag crossed by horizontal bars alternately red and white.

Painted by George Lambert and Samuel Scott.

Size, 32″ × 52″.

(49.) Captain Robert W. Eastwick.

Presented by Mr. Herbert Compton, 1900.

A three-quarters length standing figure, with left arm resting on the base of a pillar, and face looking towards the spectator's left. Painted by — Hayes.

Size, 28″ × 24″.

The adventurous career of this worthy old seaman has been told from his own memoirs by the donor of the picture in a volume

published in 1891 under the title of *A Master Mariner*. He served in all parts of the East, from the Persian Gulf to Australia, and voyaged also to the West Indies and South America. Three times he was shipwrecked; twice he lost the whole of his fortune; twice he was taken prisoner after a severe fight, in the first case with a French frigate and in the second with an American privateer. He died in 1865 at the age of ninety-three, having been totally blind for the last thirty-three years of his life. He was father of Captain W. J. Eastwick (see below) and of the Persian scholar E. B. Eastwick, C.B., M.P., who was for some time at the India Office as Assistant Political Secretary (1859–60) and Private Secretary to the Secretary of State (1866–67).

(50.) Captain WILLIAM JOSEPH EASTWICK.

Presented by Mr. Herbert Compton, 1900.

A half-length figure, with body turned towards the spectator's right. The face is seen almost in full.

Painted by Mary M. Pearson, 1827.

Size, 30″ × 25″.

Captain Eastwick was a Director of the East India Company from 1849 to 1858, and the last Deputy Chairman. He was subsequently a member of the Council of India from 1858 to 1868.

All the fittings of this room are from the India House. The mantelpiece is particularly fine, representing a kneeling figure presenting various articles of Eastern produce to Britannia, seated on a lion and bearing an olive branch.

In the **Corridor** outside are—

(51.) FATH ALI SHAH and his family hunting.

A Persian painting of the early part of the last century. On horseback, in the centre, is the Shah himself, his person blazing with jewels. He is thrusting a spear into a tiger, but his gaze is fixed not on the animal but on the spectator. Around him are the royal princes and courtiers. In the background is a landscape of mountains, lakes, and trees. The names of the principal personages are painted in Persian near the figures, and there is also a border of Persian verses.

Painter unknown.

Size, 139″ × 205″.

(52.) The FORTRESS of GINGI.

A celebrated stronghold, situated in the South Arcot district of the Madras Presidency, about 80 miles south-

west of Madras. In the centre of the picture is seen the Great Mountain (Rajagiri), a precipitous bluff some five or six hundred feet high, crowned by an almost impregnable citadel. At the foot of this is the inner (principal) fort. On the right-hand side of the picture rises the English Mountain (Kistnagiri), and on the left the hill named after St. George (Chandrayan Drug). Both were strongly fortified; and all three hills were bound together by granite walls five feet thick and seven miles in length. In the foreground, on the bank of what was once the moat, stand a couple of natives, one of whom points to the ruins on Kistnagiri.

Upon the back of the canvas is the following inscription: "West View of Gingee, sketched on the spot, "January, 1813, and painted in London, in 1816, by "G. Payne, Lieut. 6 Native Regt., Madras."

Size, 58″ × 94″.

Gingi is now deserted, though an annual grant is made by Government for the preservation of the ruins. It is not known with certainty who constructed the fort, but the works are said to have been completed during the period of the Vijayanagar kings—the Hindu dynasty which was overthrown by the allied Muhammadan kings of the Deccan in 1565. It was not, however, till 1638 that Gingi fell to the Moslems. In 1677 Sivaji obtained possession of it by stratagem, and it remained in Maratha hands till 1698, when the forces of Aurangzib captured it after an eight years' siege. In 1750 the French, under M. Bussy, stormed all three forts in a single night, a most daring feat of arms. Eleven years later they were forced to yield it to the English under Captain Smith. It was surrendered to Haidar Ali in 1780, and with this event came to an end its rôle as a place of importance in the wars of Southern India.

The painter of this picture, Lieutenant George Payne, entered the service as a cadet in 1806, and received his first commission on the 3rd July of the following year, being posted to the Fort St. George establishment. He became a lieutenant in 1811; and he died on the 6th February, 1820, at Ellore. The following extract from the Court Minutes of the 28th August, 1816, records his presentation of this picture to the Company:—

"A letter from Lieut^t George Payne of the Madras Establish- "ment, presenting for the Court's acceptance an oil painting of the "Antient Forts of Gingee as an accompanyment to the plans of the "survey of the Southern Division of Arcot, being read:

"Ordered That the Court's acknowledgments be made to Lieut^t "Payne for his present of the said painting, and that it be placed in "the Company's Museum."

(53.) A Choultry at Seringham, wherein the Bramins on their feasts perform mystic Rites.

Presented by the Artist, 1773.

Compare Nos. 14 and 22, which belong to the same series. Painted by F. S. Ward.
Size, 31″ × 50″.

(54.) A View of the East Face of MADURA, with the Line of Woods on that side of the FORT.

Presented by the Artist, 1773.

The city is shown as viewed from a fort or encampment, the wall of which appears in the immediate foreground. Rising above the ramparts of the town are seen the tops of various buildings, prominent among them being the palace of Tirumala Nayak (centre) and the *gopuras* of the great pagoda (to the right of the picture). Painted by F. S. Ward.
Size, 31″ × 50″.

Continuing along the **Corridor,** in a recess near the staircase we find marble statues of—

(55.) ROBERT, LORD CLIVE.

(56.) Major-General STRINGER LAWRENCE.

These are two out of a set of three (for the third see No. 368), sculptured by Peter Scheemakers, much of whose work is to be seen in Westminster Abbey, particularly the monuments of Shakespeare, Dryden, Admiral Watson, and Lord Howe. Both warriors are represented bareheaded and in Roman costume, with the somewhat incongruous addition, in Clive's case, of the badge of the Order of the Bath, pendant by a ribbon from the neck. Each holds a short sword in his right hand. At the feet of Clive is a shield with the device of Medusa's head; and in a similar position on the other statue is a helmet over a sheaf of arrows.

The following extracts refer to this group of statues :—

"Resolved Unanimously That the Chairman and Deputy when "they wait upon Vice-Admiral Pocock, Colonel Clive, and Colonel "Lawrence [to thank them on behalf of the Company for their "services] will desire those Gentlemen to give their Consent that "their Portraits or Statues be taken in order to be placed in some "conspicuous parts of this House, that their Eminent and Signal "Services to this Company may be ever had in remembrance."

(Minutes of a General Court, 24th September, 1760.)

"On a Motion Order'd That the Statues directed to be placed in "this House in pursuance of the Resolution of the General Court of "the 24th September, 1760, be disposed in the following Order in

" the General Court Room, and that the Inscriptions on the Plinths " of their Pedestals be made as follows, vizt. :—

"*In the Southern Nich.*—Robert, Lord Clive, Baron of Plassey, " Knight of the Bath. A.D. 1764.

"*In the Center Nich.*—Sir George Pocock, Knight of the Bath, " Admiral of the Blue. A.D. 1764.

"*In the Northern Nich.* — Major-General Stringer Lawrence, " A.D. 1764."

(Court Minutes, 25th July, 1764.)

According to the Third Report of the Committee of Secrecy, 1773, the cost of the three statues was 605*l.* 10*s.*

From this point can be seen upon the **Staircase** above—

(57.) NAPOLEON III.

(58.) THE EMPRESS EUGÉNIE.

A pair of full-length portraits, in massive frames surmounted by the Imperial arms, presented by the late Emperor of the French to the East India Company in acknowledgment of their contributions to the Paris Exhibition of 1855.

The Emperor, holding a hand of Justice, stands by a table on which are laid his crown and sceptre. He is dressed in a uniform consisting of a dark green coat with facings of gold, white breeches and high military boots. He wears a red ribbon and star, and the grand cordon of the Legion of Honour. From his shoulders hangs a mantle of crimson and gold, lined with ermine.

The Empress is in a court dress of white silk trimmed with lace, with a train of green velvet bordered with gold. She wears the black and white ribbon of the order of Malta, the jewel of which is suspended at her side. Upon her head is a coronet, while a crown is placed upon a table by her side. The floor, as in the companion picture, is carpeted in red, while the crimson hangings are drawn aside to show the landscape beyond.

Painted by Armand Constant Mélicourt
Size of each, 85″ × 62″.

The presentation of these pictures was notified to the Court on the 13th May, 1856, by "a letter from the Secretary to the French " Embassy, fowarding a letter from the Minister of the Imperial " Household, stating that His Majesty the Emperor has been " graciously pleased to order his and the Empress's portraits to be " presented to the East India Company." To this the Company returned an answer in fitting terms, expressing their sense of the honour done them.

Room 183 (Private Secretary).

(59.) The ESSEX East Indiaman in BOMBAY HARBOUR.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A curious circular picture, dating about the middle of the eighteenth century. To give the idea of perspective two pieces of glass are employed, one behind the other, on which the ships and boats are painted; while behind these again is a card on which warehouses, etc., are represented.

(60.) The "EARL OF ABERGAVENNY" East Indiaman, off SOUTHSEA.

Purchased, 1896, *from Mr. R. Wordsworth-Smith.*

Painted by Thomas Luny, 1801.

Size, 34″ × 60″.

This fine vessel, of 1,200 tons, was wrecked on Portland Shambles, 5th February, 1805, with the loss of nearly three hundred lives and a cargo valued at £200,000. The captain, who went down with his ship, was John Wordsworth, younger brother of the poet, who alludes to him in his *Lines on a Picture of Peel Castle in a Storm*, and again in *The Fir Grove Path* and *Nature and the Poet*. He had previously commanded the same ship in Dance's action (see below).

(61.) The ACTION off PULO AOR, 15th February, 1804.

This picture represents the celebrated encounter, in February, 1804, between a fleet of merchant vessels under Commodore (afterwards Sir Nathaniel) Dance and a squadron of French men-of-war under Admiral Linois. The five vessels of the enemy's fleet are seen on the right formed in close order; they are under full sail, and are discharging their broadsides at the Indiamen. The latter, also firing vigorously, occupy the centre and left of the picture, while the rest of the English ships are seen to leeward. Painted by T. Butterworth.

Size, 35″ × 73″.

Commodore Dance's fight with the French has been often described, notably by Captain Marryat in his "Newton Foster." The English fleet, consisting of sixteen Indiamen and sixteen country ships, left Canton without a convoy on the 31st January, 1804. On the 14th of the following month, off Pulo Aor, near the southern end of the Straits of Malacca, a French squadron was sighted, consisting of one 84-gun ship, two heavy frigates, a corvette, and a brig under Batavian colours. Though carrying a considerable number of guns, the Indiamen were ill fitted to encounter such powerful

opponents; but flight meant the loss of probably the greater part of a valuable fleet, and Dance determined to fight. The Indiamen formed in line of battle between their defenceless consorts and the enemy's vessels, and the whole fleet continued its course under easy sail. At night the French hauled to windward, and lay to, the English doing the same. At daybreak the two fleets were about three miles apart. The English hoisted their colours and awaited the expected attack; but finding that the enemy made no sign, resumed their course. At this the French fleet edged down, and tried to cut off the hindmost vessels; whereupon Dance made the signal for his foremost ships to tack and engage the enemy. It would seem that the French admiral was already in doubt as to the exact strength of his opponents, who numbered three more ships than he had been led to expect; and this bold manœuvre, combined with the huge size of the Indiamen, confirmed him in his suspicion that the three extra vessels were men-of-war acting as convoys. Consequently, when only three of the English ships had got into action, the enemy hauled their wind, and stood away to the eastward under all the sail they could set. They were chased for two hours, and then the English returned to their consorts. This victory, the news of which was received with much enthusiasm in England, brought Dance a knighthood and a pension, besides several valuable presents of money.

In a full-length portrait of Dance, painted and engraved by J. R. Smith, a painting similar to the above is shown as hanging on the wall of the room. A replica (on a rather smaller scale) is in the possession of the Junior United Service Club.

Butterworth painted another picture of the fight "from a sketch "made by an officer at the time." This was published in 1804 as a coloured print, the engravers being J. Clark and H. Merke.

(62.) An engraved address of congratulation to Sir Nathaniel Dance and his brother officers from the Society of East India Commanders, including Dance's official report on the engagement. At the head is an engraving of the preceding picture, by James Fittler, A.R.A.

Size, 28″ × 20″.

(63.) and (64.) The FIGHT between the "WARREN HASTINGS" and "LA PIÉMONTAISE," 21st June, 1806.

Two coloured engravings (showing respectively the beginning and close of the combat), by Joseph Jeakes, from paintings by Whitcombe.

These are engraved from two out of a set of four paintings representing the engagement between the East Indiaman *Warren Hastings* and a French frigate of superior force, which ended, after a fight of four hours and a half, in the surrender of the former vessel. She was afterwards retaken by some British cruisers.

The original paintings were exhibited at the Earl's Court Exhibition in 1895 by their owner, the late Mr. Walter F. Larkins, a descendant of Captain Thomas Larkins, who was in command of the ship at the time of her capture.

Room 181 (Secretary of State).

(65.) THE EMPEROR JAHANGIR IN HIS YOUTH.

(66.) THE EMPEROR SHAH JAHAN AND HIS COURT.

Two excellent native paintings, apparently contemporary.

(67.) WARREN HASTINGS.

Presented by Mr. G. W. Hastings, M.P.

A mezzotint engraving by Henry Hudson of a painting by A. W. Devis, representing the Governor-General seated in his study. It was published by the engraver at Calcutta in July, 1794, and is now extremely rare.

The original picture, which was painted after Hastings' departure from India, was probably based upon an earlier portrait by Zoffany. Some interesting particulars of its history are given in *The Letters of Warren Hastings to His Wife*, by Sydney C. Grier. It was painted for Mr. William Larkins (see p. 1), who seems to have been rather dissatisfied with the result. "I can assure you," he writes to Hastings, "every "other part but the face is a mere daub." When he left India, in 1793, Larkins handed over the picture to Charles Chapman—a more appreciative possessor, for he describes it as " that excellent portrait " done by Davis, which many of your friends agree in thinking by far " the best they have seen. It is at present in the hands of Hudson, " a mezotinto scraper, who, as far as he has advanced in the work, " promises to make from it a most excellent engraving." Not long after, at the suggestion of Edward Hay, Chapman offered it to the Bengal Government, and in 1796 he writes : " The picture which I " got from Larkins now fronts that of the Marquess [Cornwallis] in " the Government House." There it remained until 1885, when, having been sent to England for repair, it was, with the consent of the Government of India, deposited in the National Portrait Gallery. Recently, however, it has been reclaimed by that Government and is now once again in Calcutta.

For another engraving of the same portrait, see Nos. 88, 196, 263.

(68.) WARREN HASTINGS.

A photograph of the painting by Romney in the Council Room.

(69.) A set of MINIATURES, painted about the commencement of the nineteenth century, of the TWELVE PADISHAHS of DELHI and of NADIR SHAH.

The "twelve Padishahs" in this series of miniatures are Timur, Babar, Humayun, Akbar, Jahangir, Shah Jahan, Aurangzib, Bahadur Shah, Farruck-siyar, Muhammad Shah, Ahmad Shah, and Alamgir II.

This room is handsomely furnished, the set of Lion chairs, the chandelier (from the India House), and the carved woodwork being specially noticeable.

(70.) and (71.) Two sets of MINIATURES, depicting the principal personages of the Punjab and neighbouring countries about the time of the SIKH WARS.

They comprise:—Ranjit Singh, Maharaja of Lahore, with his successors, Kharak Singh, Naunihal Singh, Sher Singh, and Dalip Singh; the Rani Jindan, mother of Dalip Singh; Dost Muhammad Khan, Amir of Kabul, and his son, Akbar Khan; Raja Tej Singh, Commander-in-Chief, 1845-46; Raja Dina Nath, Diwan of Lahore; Gulab Singh, Maharaja of Kashmir, with his brothers, Dhyan Singh and Suchet Singh, and Ranbir Singh, his successor; Bahawal Khan, Nawab of Bahawalpur; Phula Singh, Akali; the famous military leaders, Sher Shingh, Chattar Singh, and Sham Singh; and Mulraj, Governor of Multan, who was responsible for the murder of Anderson and Vans Agnew, which brought on the Second Sikh War.

(72.) THE AMIR DOST MUHAMMAD KHAN.

Presented by the Rev. Canon J. A. Atkinson, D.C.L.

A water-colour drawing by James Atkinson, Superintending Surgeon of the Army of the Indus. Drawn from life at Jalalabad, 27th November, 1840 (see the account in the artist's *Expedition into Affghanistan*, p. 363).

Room 178 (Assistant Private Secretary).

(73.) The EMBASSY of HYDERBECK to Calcutta from the VIZIER of OUDE, by way of Patna, in the year 1788, to meet LORD CORNWALLIS.

Engraved by Richard Earlom, from a painting by John Zoffany, R.A.

Haidar Beg's mission to Lord Cornwallis, to negotiate for a reduction of the contributions levied from the Nawab of Oudh, took place at the beginning of 1787, not in 1788 as stated on the picture. The envoy's cavalcade is seen marching, in the rear of the European troops, towards Patna, which is shown in the distance, as also one of the huge granaries erected by the Bengal Government for storing grain against times of famine. The central incident is thus described in the index plate:—
" A male baggage elephant, irritated by his driver, who
" is taken from his seat and destroyed . . . women and

" children falling from his back. This was the moment " when Mr. Zoffany took his design for the picture." The second elephant carries a howdah, in which are Capt. (afterwards Sir John) Kennaway, Lord Cornwallis's aide-de-camp, and the Nawab's native interpreter. Zoffany rides on a horse by the side. In the foreground are introduced several types of natives, soldiers and others. Near the Nawab's colours are seen his Portuguese doctor, with his wife and child.

(74.) CHARLES WATSON, Esq., Vice-Admiral of the White.

Presented by Mr. William Foster, April, 1905.

A mezzotint engraving by E. Fisher from a painting by Thomas Hudson.

Admiral Watson, Commander-in-Chief in the East Indies, 1754-57, is chiefly remembered for his co-operation with Clive in the reduction of Gheriah (Feb. 1756), and in the recovery of Calcutta (Jan. 1757), which was followed by his gallant capture of the French settlement of Chandernagar (March, 1757). He died at Calcutta on Aug. 16, 1757, in his 44th year, and was buried in St. John's churchyard there. The East India Company erected a monument to his memory in Westminster Abbey, at a cost of 1,000*l.* to the sculptor (Scheemakers), and 51*l.* 10*s.* to the Dean and Chapter. It was unveiled on June 18th, 1763. (*Miscellaneous Letters Received*, xlv. 150.)

Room 177 (Political Aide-de-Camp).

(75.) The SURRENDER of the TWO SONS of TIPPOO SULTAUN.

A stipple engraving by Anthony Cardon, from a painting by H. Singleton.

(76.) TIGER-HUNTING in the EAST INDIES.

Engraved by Richard Earlom, from a painting by John Zoffany, R.A.

" This print represents the attack and death of the royal tiger, " near Chandernagur, in the Province of Bengal, in the year 1788, by " a party of gentlemen and their attendants, mounted on elephants " according to the custom of that country." The persons in the howdah on the right are Sir John Macpherson and Zoffany himself (with a gun); in that on the left are General Carnac and (behind him) Mr. Stables. In the foreground is a native woman " advancing " to pluck the whiskers off the dead tiger." Forbes, in his *Oriental Memoirs* (ii. 489), prints a letter from Sir John Day to Sir William Jones, describing another tiger-hunt in which Zoffany took part in

April, 1784. He says the natives deem the tiger's whiskers "a deadly "poison, and most anxiously, but secretly, seek them, as the means, "in drink, of certain destruction to an enemy."

Room 176 (Parliamentary Under-Secretary).

In the room is hung a series of portraits of the Viceroys and Governors-General of India, arranged in the following order:—

(77.) The Earl of Lytton, 1876–80.

Photographed from a portrait by G. F. Watts, R.A., in the National Portrait Gallery.

(78.) The Earl of Northbrook, 1872–76.

Engraved by Richard Josey, from a painting by W. W. Ouless, R.A., in Government House, Calcutta.

(79.) The Marquess of Ripon, 1880–84.

From a drawing by C. W. Walton.

(80.) The (Eighth) Earl of Elgin, 1862–63.

Presented by the present Earl, June, 1887.

Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

(81.) The (Ninth) Earl of Elgin, 1894–99.

Photographed from a painting by Sir George Reid, P.R.S.A., in Government House, Calcutta.

(82.) The Earl of Mayo, 1869–72.

From a photograph.

(83.) Earl Canning, 1858–62.

(84.) Lord Lawrence, 1864–69.

Engraved by George Saunders, from a painting by J. R. Dicksee.

The original is in the Guildhall Art Gallery.

(85.) The Marquess of Dufferin, 1884–88.

Engraved by D. Wehrschmidt, from a painting by Frank Holl, R.A.

(86.) THE MARQUESS OF LANSDOWNE, 1888–94.

Photographed from a painting by Hugh G. Riviere, based upon an unfinished portrait by Frank Holl, R.A., in the possession of His Lordship.

The original is in Government House, Calcutta.

Also

(87.) THE MARQUESS CORNWALLIS, Governor-General and Commander-in-Chief, 1786–93, and again in 1805.

Engraved by H. Hudson, from a painting by A. W. Devis.

The original is in Government House, Calcutta. The print, which is now scarce, was published by the engraver at Calcutta in November, 1794.

(88.) WARREN HASTINGS.

Engraved by C. J. Tomkins, from a painting by A. W. Devis (see No. 67).

This room contains a handsome fireplace of white and coloured marbles, and several Lion chairs.

Room 173.

(89.) Colonel MORDAUNT'S Cock Match at LUCKNOW, 1786 (with key engraving).

Engraved by Richard Earlom from a painting by John Zoffany, R.A.

The figures include the Nawab of Oudh (Asaf-ud-Daula), the Nawab Salar Jung, Hasan Raza Khan, Col. Mordaunt, Col. Claude Martin, and Zoffany himself.

The original picture was painted for the Nawab of Oudh, and was destroyed during the Mutiny. A copy made by the artist for Warren Hastings (a previous copy is said to have been lost on the way home), was sold at the Daylesford House Sale, in 1853, for 215 guineas, and recently (1898) re-sold at Christie's for 210 guineas. It is now in the possession of the Marquess of Tweeddale.

Room 172 (Permanent Under-Secretary).

(90.) GIOVANNI BATTISTA FALCIERI.

Photographed from a drawing by Daniel Maclise, R.A., in the possession of Mr. Coningsby Disraeli.

Falcieri was Lord Byron's gondolier and personal attendant, the "Tita" of *Don Juan* and Shelley's letters. He accompanied his master in all his wanderings, and was present at his death. Subsequently he became a Colonel in the Greek service. After spending all his savings in this employment, he became servant to Mr. James Clay, and, later (1830-31), travelled with Mr. Benjamin Disraeli in Greece, Turkey, and Egypt. Coming to England in 1832, he was made by Mr. Isaac Disraeli house steward at Bradenham House, a post which he retained till his master's death in 1848. Falcieri was then given an appointment as messenger at the Board of Control, whence, ten years later, on the abolition of that office, he passed in a like capacity into the service of the Secretary of State for India. He died on December 23rd, 1874, at the age of 76. His widow was granted a Civil List pension of 50*l*. per annum.

This drawing has been reproduced (on a smaller scale) in vol. iv. of the new edition of Lord Byron's Letters and Journals, whence (pp. 403-4) much of the information given above is taken.

For another portrait of Falcieri, see No. 325.

(91.) LORD ELGIN, with the Members of his Council, Secretaries, etc. Photograph.

The Members of Council included are: On Lord Elgin's right hand, Sir William Lockhart, Mr. M. D. Chalmers, and Sir Charles Rivaz; on his left, Sir James Westland, Sir Edwin Collen, and Sir Arthur Trevor.

(92.) The TREATY of ALLAHABAD, concluded August 16th, 1765, between Clive and Carnac on the one hand, representing the Nawab of Bengal and the East India Company, and Shuja-ud-Daula, Nawab Wazir of Oudh, on the other.

The treaty, which is written in English and Persian, bears the signatures of the three principal contracting parties, whilst Messrs. Edmund Maskelyne, Archibald Swinton, and George Vansittart, and an equal number of natives, sign as witnesses. This interesting document was reproduced in *The Journal of Indian Art* for July, 1890.

(93.) A collection of MINIATURES of the principal personages of the Punjab and neighbouring counties about the time of the SIKH WARS.

They are arranged as follows:—Ranjit Singh, Kharak Singh, Naunihal Singh, Sher Sing, and Dalip Sing, each of whom occupied in turn the throne of Lahore; the Rani Jindan, mother of the last-named; Gulab Sing and his brothers, Dhyan Singh and Suchet Singh; Dost Muhammad, Amir of Kabul; Dina Nath, Diwan of Lahore; Mulraj, Governor of Multan; Chattar Singh, Sham Singh and Sher Singh, leaders of the Sikh Army; Phula Singh, Lal Singh, Fakir Nuruddin, Tej Singh, Zulfakar Khan.

(94.) CHARLES LAMB, Clerk in the East India House, 1792–1825. Painted by Henry Meyer.

Size, 49″ × 39″.

A seated figure, three-quarters length, dressed in black, facing the spectator. The right hand, holding a pen, rests upon a number of official documents. Behind are two volumes, one of which is labelled "Elia." A red curtain forms the background, and in the distance is seen the front of the East India House.

This is the well known portrait by Meyer, painted in 1826, and exhibited at the Royal Society of British Artists in that year. Lamb refers to it in one of his letters (Ainger's edn., vol. ii., p. 188). It was for some time the property of Sir Thomas Talfourd, from whose daughter it was purchased in 1902.

Talfourd considered it the best of all portraits of Lamb. Leigh Hunt, on the other hand, while admitting it to be "by many degrees "the best, or rather the least unsatisfactory," of all he had seen, thought that it did not do full justice to the sitter. "There was," he says, "a general resemblance to the form and look of the face— "what is called by courtesy a 'likeness'—but as to the high and "various intellectual characteristics of it, they were wholly wanting, "no less than the general and individual expressions; and in their "place we had one of those amiable nonentities so aptly described "as 'portrait of a gentleman.'" Crabb Robinson thought it "a "strong likeness," but added, "it gives L. the air of a thinking man, "more like the framer of a system of philosophy than of the genial "and gay effusions of Elia."

A reduced copy in oils, said to have been painted by Meyer, was shewn by Sir Charles Dilke at the Guelph Exhibition in 1891. Another small copy, attributed to the same artist, is in the National Portrait Gallery.

It was engraved by the painter himself in 1828 for Leigh Hunt's *Lord Byron and Some of His Contemporaries*, and has since been many times reproduced.

Arranged in two groups, one on either side of the fireplace, are the following portraits of the Secretaries of State for India:—

(95.) LORD STANLEY, 1858–59.

Etched by Leopold Lowenstam.

(96.) THE MARQUESS OF SALISBURY, 1866–67 and 1874–78.

Engraved by T. Oldham Barlow, R.A., from a painting by Sir J. E. Millais, Bart., R.A.

(97.) THE MARQUESS OF HARTINGTON, 1880–82.

Engraved by J. Brown.

(98.) Lord Randolph Churchill, 1885–86.

Etched by Leopold Lowenstam.

(99.) The Earl de Grey and Ripon, 1866.

Engraved by F. Sternberg from a painting by Hubert Herkomer, R.A.

(100.) The Duke of Argyll, 1868–74.

Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

(101.) Viscount Cranbrook, 1878–80.

Engraved by T. G. Appleton, from a painting by Frank Holl, R.A.

(102.) Sir Stafford Northcote, Bart., 1867–68.

Engraved by T. L. Atkinson, from a painting by Edwin Long, R.A.

(103.) Viscount Cross, 1886–92. A photograph.

(104.) Sir Charles Wood, Bart., 1859–66.

Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

(105.) The Earl of Kimberley, 1882–85, 1886, and 1892–94.

Engraved by William Holl, from a drawing by George Richmond, A.R.A., for the Grillion Club.

Between the windows are two more portraits of the same series :—

(106.) The Right Hon. H. H. Fowler, 1894–95.

Photographed from a painting by A. S. Cope, 1893.

(107.) LORD GEORGE HAMILTON, 1895–1903.

From a photograph by Elliott and Fry.

The fireplace is of white and coloured marbles. The fine Chippendale chairs are deserving of special notice.

Room 171.

(108.) General Sir DAVID BAIRD discovering the body of the SULTAN TIPU SAIB after storming SERINGAPATAM.

Engraved by John Burnet from a picture by Sir David Wilkie, R.A.

(109.) Lieutenant-General VISCOUNT HARDINGE, G.C.B., and Staff, on the field of Feroshuhur (1845).

Engraved by Samuel W. Reynolds, from a painting by Sir Francis Grant, P.R.A.

(110.) Colonel Sir PROBY T. CAUTLEY, K.C.B., Member of the Council of India, 1858–68.

Presented by Lieut.-Col. E. Z. Thornton, 1904.

A lithograph by C. Baugniet, 1846.

Sir Proby Cautley designed and constructed the Ganges Canal, 525 miles long, which cost 1,400,000*l*. and eight years' labour. "I "shall be surprised if this record of the Ganges Canal does not "make your heart swell within you, as mine has done, at the recital "of deeds so honourable to our British name and of such benefits to "millions of the human race. If it does, and I know it will, let me "claim honour, high honour, for the man whose genius has designed, "and whose skill, energy, and perseverance have wrought this great "work. Colonel Cautley, in health utterly broken, returns to "England by this mail."—(Lord Dalhousie to the President of the India Board, May 13th, 1854.)

Room 170 (Assistant Under Secretary of State).

(111.) Her Majesty QUEEN VICTORIA.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

Engraved by Samuel Cousins, from a painting by Lowes Dickinson, 1871.

(112.) Sir HENRY S. MAINE, K.C.S.I., addressing the Council of India.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

An etching from a pen-and-ink drawing by T. B. Wirgman.

(113.) LORD GOUGH.

Engraved by George Saunders, from a painting by Sir Francis Grant, P.R.A.

The original is in the United Service Club.

(114.) Sir LOUIS MALLET, C.B., Under-Secretary of State for India, 1874–83.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

An etching from a pen-and-ink drawing by T. B. Wirgman.

(115.) The DEATH of General Sir RALPH ABERCROMBY, K.B. (with key engraving).

Engraved by Francis Legat, from a painting by Thomas Stothard, R.A.

(116.) Major-General Sir ROBERT H. SALE, G.C.B.

Engraved by T. L. Atkinson, from a painting by Henry Moseley.

This room contains also a beautiful mantelpiece, a clock by François du Chesne in a tall, upright case, and several Chippendale chairs.

In the **Council Room Corridor** are—

(117.) to (120.) Four Chinese paintings.

Size of each, 54″ × 81″.

These pictures, as Professor Takakusu has been good enough to explain, represent the four great epochs of life according to the Confucian teaching, viz. (1) COMING OF AGE (*kwan*), a river scene with a long procession carrying fish-banners, and boys playing games in the foreground; (2) SACRIFICE (*tsai*), in which a temple is the prominent feature; (3) MARRIAGE (*kwang*), another river scene with a procession escorting a closed litter; (4) DEATH (*sau*), typified by a funeral party winding amid hill scenery.

Caroline Fox mentions that she saw this series in the Museum at the East India House in May, 1840. She describes them as representing the four seasons.

Room 168 (Council Reading Room).

(121.) Major-General Sir HERBERT BENJAMIN EDWARDES, K.C.B., K.C.S.I.

Bequeathed by Lady Edwardes, 1904.

A marble bust by J. H. Foley, R.A., 1870.

The face is turned half to the left. The costume is a military uniform with a cloak, displaying the insignia of the Bath and the Star of India.

On the marble pedestal are the following inscriptions: (1) "To Lady Edwardes, from some of the many friends who loved and admired Sir Herbert Edwardes"; (2) "Bequeathed by Lady Edwardes to the Secretary of State for India in Council, 1904."

Herbert Edwardes—soldier, administrator, and writer—was born in 1819 and entered the Bengal Army in 1841. He greatly distinguished himself in the First and Second Punjab Wars, and in recognition of his services was made C.B. and a brevet-major. In 1853 he was appointed commissioner at Peshawar, and from that time until he returned to England he was a great power on the frontier. His services during the Mutiny period are well-known. He died in 1868.

(122.) Major-General Sir WILLIAM NOTT, G.C.B., Bengal Army.

Presented (to the East India Company's Military Seminary at Addiscombe) by Mr. Henry Wood, B.C.S., May, 1852.

A three-quarters length figure, standing bareheaded, with one hand holding a sheathed sword and the other extended as if in the act of addressing his troops. The general is in full uniform of scarlet, with gold epaulettes and sword-belt. He wears the ribbon and star of the Order of the Bath, and also the Kabul medal. The face, which is long, with long nose and somewhat thick lips, is close shaven except for side whiskers; these, like the hair, are white, while the eyebrows are very dark. Clouds in the background throw the figure into strong relief. Painted by B. R. Faulkner.

Size, 56″ × 44″.

The names of Nott and Pollock (whose portrait stands opposite) are familiar to everyone as those of the two generals who, after the disasters in Afghanistan in 1841–42, revived the prestige of the British arms by their victorious march to Kabul. Pollock started from Peshawar and, after relieving Sale at Jalalabad and scattering the forces opposed to him, reached the capital in September, 1842; there he was joined a few days later by Nott, who had marched from Kandahar. The prisoners taken by the Afghans were recovered, the *bazar* of Kabul was blown up as a lasting memorial of the British occupation, and then the troops withdrew and brought the melancholy

drama of the First Afghan War to a conclusion. Nott was soon after appointed envoy to the King of Oudh, but ill-health compelled him to quit India towards the end of 1843; and his illness proved fatal on the 1st January, 1845, at the age of sixty-two.

The following is the entry in the Court Minutes (12th May, 1852) recording the presentation of the picture:—"A letter from Lieut. "Colonel Abbott, C.B., Lieut.-Governor of the Military Seminary "dated the 11th inst., submitting the offer of Mr. Henry Wood to "present a portrait of the late Major-General Sir William Nott, "G.C.B., to that Establishment being read:

"The draft of a Letter to Henry Wood, Esqr., conveying the "Court's thanks for his Offer, and stating that they have much "satisfaction in accepting the present, and in directing that it "be placed in a suitable position on the Walls of the Institution, "was read and approved."

The East India United Service Club possesses copies of this and the next picture (Sir George Pollock), both painted by J. E. Breun.

(123.) Her Majesty QUEEN VICTORIA.

A copy in marble, by Messrs. Farmer and Brindley, of the plaster bust described under No. 300.

(124.) Lieut.-General Sir GEORGE POLLOCK, G.C.B.

A three-quarters length portrait, representing the general standing bareheaded, with body turned slightly towards the spectator's left, and right arm raised. He is clad in a dark blue undress uniform with gilt buttons and belt; on his breast are the star of the Bath, the India general service medal with four clasps, and the Kabul medal. A range of precipitous mountains, and a dark lowering sky, form a sombre background, relieved by distant light on the left.

Painted by Sir Francis Grant, P.R.A.

Size, 56″ × 44″.

Pollock's great exploit—the march to Kabul—has been already referred to in the note on the previous picture. Unlike his brother officer, he lived for many years to enjoy his well-deserved reputation, dying on the 6th October, 1872, at the age of eighty-six.

The following passage relates the circumstances under which this picture was painted:—

"Resolved Unanimously that, being desirous to place in the Hall "at Addiscombe a companion portrait to that of the late Maj.- "General Sir William Nott, K.C.B., and being of opinion that the "eminent services and distinguished character of Lieutt-General "Sir George Pollock, G.C.B., specially entitle him to be selected "for this mark of honourable distinction, and to be recognized as an "example for the imitation of every officer entering the Army, "Sir George Pollock be requested to sit for the purpose, and that

"the Chairman and Deputy Chairman be authorized to take "measures accordingly, subject to the approval of the Board of "Commissioners for the Affairs of India."—Court Minutes, January 23rd, 1856.

This room contains a number of Lion chairs, an elaborately carved arm-chair, two chandeliers from the India House, a handsome clock by Thwaites and Reed, and two fireplaces of terra cotta, painted a dull red.

In the **Corridor** outside—

(125.) Sir ROBERT MONTGOMERY, G.C.S.I., K.C.B., LL.D.

A marble bust by Albert Bruce Joy, R.H.A., presented, together with a portrait (see No. 180), by the Sir Robert Montgomery Testimonial Committee.

The face looks slightly to the left. The dress is a civilian uniform, with the ribbon, badge, and star of the Order of the Bath; and the decoration of the Star of India is also worn.

(126.) to (128.) Views in the SIRINAGUR MOUNTAINS, British Garhwal.

Three sketches by an unknown artist. Two of them are painted in oil colours on paper; the third is a water-colour copy of one of the others. Three more of the same series will be found under Nos. (141) to (143).

Size of each, 18″ × 27″.

It may be surmised that these pictures are the work of Thomas and William Daniell, whose return from a sketching tour in "the "hills and snowy mountains above Hardwar" is recorded in *The Calcutta Gazette* of July 9th, 1789. The fourth part (1807) of the work on *Oriental Scenery*, published by these artists, contains a number of views of the district round Sirinagar, but these particular sketches are not included.

In a recess near these pictures is a collection of swords, pistols, lances, guns, etc. (most of them bearing the East India Company's mark) arranged here a few years ago under the superintendence of Sir George Birdwood.

Over the door in the same recess is a plaster cast of a circular moulding in the ceiling of the church of

No 6

St. Matthias, Poplar, containing the arms of the original East India Company. This was presented to the India Office by Sir George Birdwood upon his retirement in 1902.

What is now known as the church of St. Matthias bore in the old days the simple designation of Poplar Chapel. Built beween 1642 and 1654 on a piece of ground given by the Company, it served the double purpose of a chapel for their almshouses close by and a place of worship for the people of the neighbourhood, many of whom either were or had been in the Company's service. The original moulding was probably placed in its present position at the time the church was erected, and it still remains an interesting reminder of the long connexion between the parish and the Company. It should be noticed that the artist has, by a slip, reversed the positions of the lions and fleurs-de-lys in the upper compartment of the shield.

For photographs of this moulding see *The Journal of Indian Art* for January, 1899, and the catalogue of the Earl's Court Exhibition, 1895.

Above this is the beautifully carved coat-of-arms of the United East India Company, which formerly stood behind the Chairman's seat in the Court Room of the East India House (see No. 3).

At the break-up of the Company's establishment this coat-of-arms was put up to auction in May, 1861, and sold for the sum of 7*l*. 10*s*. It ultimately came into the possession of Mr. Louis Forbes, Madras Civil Service (retired), who desiring, as he said, to find a fitting resting-place for this interesting relic, "a living reminder of the "grand East India Company, which, though for three decades it has "ceased to be the governing power, still lives in the memory and "affection of those who served it," presented it, in January, 1891, to the Secretary of State for India.

Further along the **Corridor** are—

(129.) to (140.) SKETCHES IN AFGHANISTAN, 1842.

Twelve water-colour drawings by James Atkinson, Superintending Surgeon of the Army of the Indus, in the First Afghan War.

Presented by the Artist's son, the Rev. Canon J. A. Atkinson, D.C.L.

They comprise: (1) The Village of Urghundee. There Dost Mahomed abandoned his guns and fled; (2) the Fortress and Citadel of Ghuznee, and the two Minars; (3) the opening into the narrow pass above the Siri Bolan; (4) the wild pass of Siri Kagoor; (5) the encampment at Dadur, with the entrance to the Bolan Pass; (6) the troops emerging from the narrow part of the defile

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in the Kojak Pass; (7) the second descent through the Kojak Pass; (8) the third descent from the Kojak Pass; (9) the City of Candahar; (10) Caubul, from a burying-ground N.E. of the City; (11) the approach to the Fortress of Kwettah; (12) the Town of Roree and the Fortress of Bukker on the Indus.

These drawings were lithographed by L. and C. Haghe, and published [1842] by Graves, under the title of *Sketches in Afghaunistan.*

(141.) The COA-NUDDY, about five koass (*kos*) from COADUWAR GAUT.

(142.) DEASEN, a village about midway from COADUWAR GAUT to SIRINAGUR.

Srinagar is the principal town of British Garhwal. "Coaduwar" is Kotdwara, a village at the foot of the hills, on one of the chief trade routes between Garhwal and the plains of Rohilkhand.

(143.) SIRINAGUR, on the ALUKNINDRA (Alaknanda), the principal branch of the Ganges.

These are three more paintings in oils on paper, belonging to the same series as Nos. (126) to (128).

Size of each, 18″ × 27″.

On the opposite side of the corridor are four models of vessels constructed for the Indian Government, viz.: (1) the monitor *Abyssinia*, built for the defence of Bombay Harbour; (2) the troopship *Hardinge;* the troopship *Warren Hastings* (wrecked, January 14th, 1897, on the south coast of Réunion); (4) the despatch vessel *Minto.*

Room 166 (Director of Funds).

This room contains a handsome bookcase dating from the second half of the eighteenth century, and several Lion chairs.

Room 164.

(144.) Sir CHARLES WOOD, Bart. (afterwards Viscount Halifax), President of the Board of Control, 1852–55, and Secretary of State for India, 1859–66.

"Engraved and published, 4th June, 1856, by "Mr. Walker, 64, Margaret St., Cavendish "Square."

(145.) The ABERDEEN CABINET deciding upon the Expedition to the Crimea.

Engraved by William Walker, from a drawing by John Gilbert, 1855.

Room 158.

(146.) The Equestrian STATUE of Field-marshal VISCOUNT HARDINGE, G.C.B., by J. H. Foley, R.A., erected at Calcutta.

A photograph from a drawing by H. S. Melville.

(147.) Major-General Sir WILLIAM FENWICK WILLIAMS, Bart., of Kars.

Drawn on stone by C. Baugniet, from a photograph taken at St. Petersburg, May, 1856.

(148.) Brevet-Major HERBERT B. EDWARDES, C.B.

Drawn on stone by Edward Morton, from a miniature by a native artist, 1848.

(149.) Field-marshal THE DUKE OF WELLINGTON.

A lithograph, from a drawing by James Palmer.

Room 156.

(150.) Lieut.-General VISCOUNT HARDINGE, G.C.B.

A lithograph by E. Dalton, from a painting by Sir William Charles Ross, R.A.

(151.) Major-General Sir HARRY SMITH, Bart., of Aliwal, G.C.B., etc.

A lithograph by Thomas Fairband, from a painting by Henry Moseley.

(152.) Sir GEORGE POLLOCK, G.C.B.

A lithograph from a drawing by G. H. Ford, 1850.

(153.) The Marquess Cornwallis receiving the Hostage Princes, Sons of Tipu Sultan.

Engraved by Daniel Orme, from a painting by Mather Brown, now at the Oriental Club.

(154.) The Delivery of the Definitive Treaty by the Hostage Princes into the hands of Lord Cornwallis.

Engraved by F. Bartolozzi, from a painting by Mather Brown. A proof before letters.

The handsome bookcase and a Chippendale chair (about 1760) are worthy of notice.

Room 154 (Military Secretary).

(155.) Lord Napier of Magdala.

Engraved by C. J. Tomkins, from a portrait by Captain Charles Mercier, painted for the Junior Carlton Club.

(156.) His Grace the Duke of Wellington, K.G., as Lord Warden of the Cinque Ports.

Engraved by James Scott, from a portrait painted by John Lilley for the Corporation of Dover.

(157.) The Siege of Multan, 1849.

Presented by the Earl of Northbrook, G.C.S.I.

The final attack is depicted, as viewed from the British trenches. In the distance the storming party is seen swarming over the walls, on which an officer has succeeded in planting the colours.

Painted by Henry Martens.

Size 14″ × 24″.

Details and references to the various personages figuring in the picture are supplied in the coloured engraving (see No. 161) on the opposite wall.

(158.) Major-General Sir Robert Henry Dick of Tullymet, K.C.B., K.C.H., etc.

Engraved by Henry Haig, 1847, from a painting by E. F. Green, 1830.

(159.) The Indian Government Steamer "LAWRENCE."

A small oil painting, presented by the contractors, Messrs. Laird Brothers.

Size 8″ × 15″.

(160.) The WATERLOO BANQUET.

Engraved by William Greatbach, from a painting by William Salter.

A key plan is affixed beneath.

(161.) The SIEGE of MULTAN, 1849.

A coloured engraving by J. Harris, from the painting by Henry Martens (see No. 157).

This room contains a handsome clock by Thwaites and Reed, in a rosewood case with metal fittings.

Room 150A (Director-General of Stores).

(162.) The Troopship "CLIVE."

An oil painting presented by the contractors, Messrs. Laird Brothers.

Size, 12″ × 20″.

(163.) The Indian Government Steamer "LAWRENCE."

A replica of No. 159.

(164.) and (165.) Two frames containing a set of Indian postage and Court fee stamps.

Room 150.

(166.) The Troopship "CLIVE,"

An oil painting presented by the contractors, Messrs. Laird Brothers. Painted by John Hall, 1883.

Size, 24″ × 42″.

Room 146.

(167.) The R.I.M.S. "DUFFERIN."

Two photographs.

(168.) H.M. Pilot Cruiser "FRASER."

Two photographs.

Room 141.

(169.) The Storming of Seringapatam.

Engraved by John Vendramini, from a painting by Sir Robert Ker Porter.

A set of three engravings, which when set side by side, as in the present instance, form one continuous panorama (nearly nine feet in length) of the capture of the city. A key plate is appended.

The original painting, 120 feet in length, is said to have been painted in six weeks. It was exhibited at the Lyceum for some time, and was one of the earliest of the "panoramas" which afterwards became popular. Subsequently it was destroyed by a fire which took place in some premises in which it had been stored.

(170.) General James G. S. Neill.

A lithograph, by C. Baugniet, 1858.

(171.) General Sir Colin Campbell, G.C.B.

A lithograph, by C. Baugniet, 1857.

(172.) The Capture of the "Venus" French Privateer, after a close engagement with the "Union" Extra East Indiaman, Captain William Stokoe, in company with the ships "Sir William Pulteney" and "Eliza Ann," 22nd August, 1804.

A coloured print, engraved by J. Ryland.

(173.) and (174.) The Battle of Seetabuldee, 26th and 27th November, 1817.

Two coloured prints, from drawings by Captain J. Bayley.

Continuing along the **Corridor** four marble statues come into view, installed in niches on the **Staircase.** These were brought from the India House, where they stood in the General Court Room. They are as follows, beginning from the right:—

(175.) The Duke of Wellington.

By Matthew Noble.

A tall erect figure in undress uniform, with long military cloak slightly thrown back. The arms are

folded upon the breast, the right hand holding his bâton as field-marshal, the left resting upon his sash. Behind him is seen the breech of a cannon.

The Duke died on the 14th September, 1852. On the 27th of the following month a specially convened meeting of the General Court of Proprietors, "with only one dissentient voice," adopted the following resolution:—"That this Court concurs in the Unanimous "Resolution of the Court of Directors 'that as a testimonial of the "'gratitude with which the East India Company must ever "'remember that the glorious career of the Duke of Wellington "'commenced in India and that the consolidation of the British "'Power there was greatly promoted by his brilliant achievements, "'a Marble Statue of that Illustrious Commander be placed in the "'General Court Room.'" On the 3rd November, the consent of the India Board was announced, and the Court authorized the Chairs to make the necessary arrangements. On the 16th November, 1853, it was stated that Mr. Matthew Noble had been selected as the sculptor, his remuneration being limited to 1,200*l.*; and two years later (5th September, 1855) the completion of the statue was reported, and the final payment made.

The Crystal Palace has a copy in plaster.

(176.) RICHARD, MARQUESS WELLESLEY, 1845.

By Henry Weekes.

In civilian costume, with a cloak falling from his right shoulder in heavy folds. The Garter is seen on his left leg, and the star of the same Order is conspicuous on his breast. The left hand holds a bulky document; the right is slightly raised as if in the act of addressing an assembly. The face is very striking, with deep-set eyes and prominent chin.

On the 10th March, 1841, on the Motion of the Chairman, the Court of Directors "resolved, *nemine contradicente*, That referring "to the important services of the Most Noble the Marquis "Wellesley in establishing and consolidating the British Dominion "in India upon a basis of Security which it never before possessed, "a Statue of His Lordship be placed in the General Court Room "of this House as a public, conspicuous, and permanent mark of "the admiration and gratitude of the East India Company." A week later this resolution was confirmed by a General Court, and communicated to His Lordship, who, in reply, expressed "the deep "sense he entertained of the magnitude and value of this reward "of his Public Services." On the 21st April, the Chairman announced that the execution of the work had been entrusted to the celebrated Sir Francis Chantrey, at a fee of two thousand guineas, half of which was advanced to him three months later. Chantrey, however, died on the 25th November in the same year, and fresh arrangements had to be made. The commission was accepted by Henry Weekes, at a reduced fee of 1,800*l.* On the 1st May, 1844, the sculptor invited the Court to inspect the model of the statue, and at the same time requested permission to exhibit it at Westminster Hall, "where sculptors are invited by the Royal Commission

" of Fine Arts to send specimens of their work with a view to the " decoration of the new Houses of Parliament." The statue was completed in 1845, and exhibited in the Royal Academy of that year; for an engraving of it, see No. 199.

A copy in plaster was shown at the Exhibition of 1851, and is now in the Crystal Palace.

(177.) THE MARQUESS CORNWALLIS, 1793.
By John Bacon.

In Roman costume, standing in an easy attitude with face turned to the left. His left hand holds a sheathed sword; the right extends the olive branch of peace. At his feet a cornucopia pours forth an abundance of Indian fruits.

At the termination of Lord Cornwallis's first period of office as Governor-General and Commander-in Chief, the Court of Proprietors, after eulogizing his "uncommon zeal and ability," passed a special vote of thanks (23rd January, 1793) "for the very gallant and " important services he had thus rendered to the East India Com- " pany," and resolved that his statue should be placed in the General Court Room in order that "his great services may be ever had in " remembrance." John Bacon, the sculptor of the monuments to Chatham in Westminster Abbey and the Guildhall, was chosen to carry out the work, and the price agreed upon was five hundred guineas. On the 14th November, 1798, it was resolved "that the " Statue of Marquess Cornwallis, which is now compleated by " Mr. Bacon, be placed in the Sale Room, opposite to the Statue " of Sir Eyre Coote."

(178.) Sir EYRE COOTE, 1788. By Thomas Banks.

He is attired in full-dress military costume, and wears the ribbon of the Bath. In his right hand he holds a drawn sword; the left is bent upon the breast. The face is turned sharply towards the right of the spectator.

The placing of a statue of Sir Eyre Coote in the General Court Room was resolved upon at the same meeting which approved the erection of a monument to his memory in Westminster Abbey (General Court, 28th April, 1784). Thomas Banks was commissioned to execute both the statue and the memorial. It is not clear how much was paid him on this account, but it seems to have been 1,066*l*. 17*s*. The final payment was made on the 10th July, 1793.

Above this group of statues (and more conveniently seen from the second floor) is (179) a large oval painting cut from the ceiling of the Revenue Committee Room of the East India House. On the left, seated upon an eminence, is Britannia, guarded by the customary lion. To her, India and China, typified by two female figures, present their tributes—India offering, upon a cushion, a

crown surrounded by strings of pearls and rubies, China presenting porcelain and tea. Behind these, two Malays bring in turn their offerings. On the extreme right is seen Mercury, the god of traders; behind him an elephant and a camel, under the charge of an attendant, stand out against a cluster of palm trees. In the foreground and near Britannia—who has laid aside spear and shield and is bending forward to examine the offerings tendered—sits Father Thames, with the usual attributes of a river god; and behind sport a group of cherubs, one of whom holds a shield emblazoned with the arms of the East India Company. In the distance a ship bearing the Company's flag sails into the glowing East.

This seems to have been painted by an Italian named Spiridona Roma, who, according to Edwards's *Anecdotes of Painting* (p. 118), obtained by interest a commission to paint a ceiling at the East India House, "a work too feeble to confer any credit either on the artist or "his employers." He exhibited at the Academy from 1774 to 1778, and died in 1787.

In the smaller **Corridor** which here branches off from the main passage, are—

Room 190.

(180.) Sir Robert Montgomery, G.C.S.I., K.C.B., LL.D., 1809–87.

Presented by the Committee of the Sir Robert Montgomery Testimonial Fund, 1892.

A three-quarters length portrait, showing the subject standing with body turned towards the spectator's left, and face looking in the same direction. He is plainly dressed in a dark frock-coat; but the red cordon supporting the badge of the Bath is slightly seen, and he wears the star of the same order upon his breast. On the table to the left is displayed an address from the principal native residents in Lahore, presented to Sir Robert upon his retirement; the carved ivory case in which the address was enclosed is seen in his left hand. In the background is shown the building which was once the mosque of Dhai Angna, the nurse of the Emperor Shah Jahan, by whom it was erected in 1621.

Size, 56″ × 44″.

This picture is a copy by Mr. Arthur Rendall of one by Sir Francis Grant, P.R.A., which was given to Lady Montgomery by her friends in the Punjab after her return to England. A copy by Dixon is in the Montgomery Hall, Lahore.

(181.) General JOHN NICHOLSON.

(182.) Lieut.-Col. HERBERT BENJAMIN EDWARDES, C.B.

(183.) Major-General Sir HENRY HAVELOCK.

(184.) Brigadier-General NEVILLE CHAMBERLAIN, C.B.

These are all lithographs, by C. Baugniet, 1857.

(185.) A VIEW AT BENARES, 1781.

Purchased, October, 1904.

In the foreground is the river, with steps leading up to the palace of the Raja Abal. Behind appear the domes and minarets of the celebrated mosque erected by Aurangzib on the site of a Hindu temple.

Painted by William Hodges, R.A.

Size, 27″ × 36″.

Hodges, who had made a reputation as draughtsman in Captain Cook's second voyage (1772–75), went to India in 1778 and returned in 1784. While there he enjoyed the patronage of Warren Hastings, for whom he painted a number of Indian scenes, including the present picture, which has a special interest in that it was probably executed from sketches made during Hastings's momentous visit to Benares in connexion with the arrest of Chait Singh. Hodges accompanied the Governor-General on this occasion, and shared in his flight to Chunar.

On giving up his Park Lane residence in 1797, Hastings sold eleven of his pictures by Hodges (this among them), and was much disappointed at the small amount realized.

An engraving in aquatint by Hodges himself will be found in the first volume of his *Select Views in India*, published in 1789.

Room 189.

(186.) The BATTLE of ALEXANDRIA, March 21st, 1801.

Engraved by J. Mitan and C. Turner, from a drawing by Lieut. William Willermin.

(187.) Lieut.-General VISCOUNT GOUGH, G.C.B.

Engraved by Henry Cousins, from a painting by Lowes Dickinson.

The original is in the Oriental Club, Hanover Square.

(188.) LORD ELPHINSTONE, P.C., G.C.B., G.C.H., Governor of Madras, 1837–42, and of Bombay, 1853–59.

A pencil sketch, attributed to Count D'Orsay.

Many of D'Orsay's profile sketches of his contemporaries were published in lithography by John Mitchell, of Bond Street. Among them is one of Lord Elphinstone, exactly resembling the present portrait except that he is represented as wearing a moustache—an ornament he seems to have removed on being appointed to the Governorship of Madras.

(189.) EDWARD THORNTON.

Presented by his nephew, Lieut.-Col. E. Z. Thornton, 1902.

Painter unknown.

Size, 27″ × 22″.

Edward Thornton was the pioneer in the systematic collection and publication of Indian statistics. He was the head of the Statistical Department at the East India House from 1845 to 1857. He published a *Gazetteer of India*, a *History of the British Empire in India*, and several other works.

(190.) LORD CLIVE receiving from the NAWAB of BENGAL the grant of the Sum of Money which was applied to establish the Fund for Disabled Officers and Soldiers, known as Lord Clive's Fund.

The principal figure in the composition is Lord Clive, in scarlet coat with facings and cuffs of black velvet, ornamented with gold braid, scarlet breeches, and buff-coloured waistcoat with the red ribbon of the Bath; a black gold-braided hat, grey stockings, and shoes with gold buckles, complete the costume. His face is turned to the native prince* on his right. The latter, clad in a long robe of flowered satin, bound at the waist by a girdle of cloth of gold, extends his hands in amazement. In his right hand Clive holds a folded document, and with his left he points to a group of destitute soldiers. The foremost of these wears the uniform of the Bengal Artillery (blue with red facings); while three other Europeans, in red uniforms, together with a native, also in red, with white and blue turban, represent other branches of the Company's military service. In the near distance sits a sorrowing Englishwoman with an infant on her lap, and

* Probably intended for the Nawab Najim-ud-Daula, Mir Jafar's son and successor.

her right arm clasping a boy of tender years; two other children stand near, one on each side.

Painted by Edward Penny, 1773.

Size, 54″ × 48″.

The East India Company's Military Fund for the relief of old and disabled officers and soldiers, and of the widows of those killed in the Company's service, established in 1770, was commonly known as Lord Clive's Fund, from the fact that it owed its initiation to His Lordship's generosity in devoting to this purpose a legacy of five lacs of rupees left to him by Mir Jafar, Nawab of Bengal. The administration of the Fund was in the hands of the Company, and it was for the adornment of the Military Fund Office created for that purpose that the Court commissioned Mr. Edward Penny to paint this picture. The following extracts from the Court Minutes relate to it:—

"On a Motion, Order'd That Mr. Penny be allowed the sum of "150*l.* out of the Contingent Military Fund for painting a Picture "on the Subject of Lord Clive's receiving from the Nabob of "Bengal the Grant of the Sum of Money which was applied to establish "the Fund for Disabled Officers and Soldiers in the Company's "Service: that Mr. Roberts pay the same and charge the Amount "in his Account of Disbursements." (3rd February, 1773.)

"Letter from Mr. Edward Penny representing the insufficiency "of the sum paid him for Painting a Picture for the Military Fund "Office being read, And the Court considering thereof, Order'd "That Mr. John Christopher Roberts pay Mr. Penny the further "Sum of 60*l.*, making in the whole 200 Guineas, out of the Con-"tingent Military Fund, and charge the same in his Account of "Disbursements." (25th March, 1773.)

Room 199.

(191.) His Excellency General JUNG BAHADOUR KOOWAR RANAJEE, Prime Minister and Commander-in-Chief of Nepaul. Aged 32 years.

Presented by His Excellency to the East India Company, 21st August, 1850.

A portrait of the late Sir Jung Bahadur, representing him standing in an easy attitude, and gazing towards the spectator's left. The face is fair, with dark eyes, eyebrows, and moustache; the figure is extraordinarily slim. The dress consists of a long, strangely shaped coat of green and gold, drawn in tightly at the waist, and brocaded trousers of a reddish hue. His right hand is placed upon the hilt of his drawn sabre; his left rests upon his hip. He wears bracelets, armlets, and necklaces, all resplendent with jewels, principally pearls; and

his turban, from which springs a flowing plume, is ornamented in like manner.

Painted by His Excellency's Nepaulese painter (name unknown).

Size, 93″ × 57″.

At a Court held on the 21st August, 1850, a letter was read from Captain Cavenagh, in political charge of the Nepaul Mission, stating that "he had been requested by His Excellency General Jung "Bahadur Koonwar Ranajee to beg the Court's acceptance of a "Portrait of himself, taken by one of the members of his suite, as "a token of the regard and esteem which he must ever entertain "towards the East India Company, and in commemoration of a visit "which he hopes may conduce to perpetuate the friendship and "good will which at present exists between the British and Nepaul "Governments"; to which a suitable answer was returned, expressing the pleasure felt by the Court in accepting the gift.

The Ambassador had landed at Southampton on the 25th of the preceding May. He became the lion of the London season, and many fêtes were held in his honour, one of which was described in a well-known poem by Thackeray in the columns of *Punch*. The good impression made upon him by his visit to England was evinced on the outbreak of the Sepoy Mutiny in 1857, when he joined the British troops with a contingent of Gurkhas, and rendered valuable assistance, in recognition of which he was made a G.C.B. and a G.C.S.I. He died in 1877.

(192.) Her Majesty QUEEN VICTORIA.

(193.) His Royal Highness the PRINCE CONSORT.

Two lithographs, slightly touched with colour, from the well-known portraits by Winterhalter.

These were purchased by the Company in April, 1843.

(194.) and (195.) Two oil paintings (each 36″ × 54″) of Chinese scenery, possibly views in the Canton River.

SECOND FLOOR.

Room 261 (Revenue Secretary).

(196.) WARREN HASTINGS.

Another copy of No. 88.

(197.) JOHN ZEPHANIAH HOLWELL, Governor of Fort William in Bengal, 1760.

Platinotype from a painting purchased for Government House, Calcutta, but since transferred to the Victoria Memorial Collection in that city.

Mr. Holwell is represented as superintending the erection of the monument which he placed (at his own expense) over the grave of his fellow-sufferers in the "Black Hole" atrocity. The monument was demolished in 1821, but has recently been re-erected by Lord Curzon.

This picture has been reproduced in Dr. Busteed's *Echoes from Old Calcutta* (3rd edition, p. 48).

Room 260.

(198.) Dr. (now Sir) J. D. Hooker, F.R.S., in the Rhododendron Region of the Himalaya Mountains.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

Engraved by W. Walker from a painting by Frank Stone, A.R.A.

(199.) The Marquess Wellesley, K.G.

Engraved by J. T. Wedgwood and F. F. Walker from the statue by H. Weekes (see No. 176).

(200.) Sir John Malcolm, G.C.B.

Drawn on stone by R. J. Lane, A.R.A., 1832, from a painting by George Hayter, M.A.S.L., 1815.

An engraving by J. C. Armytage of this same portrait is prefixed to Kaye's *Life of Malcolm*.

Room 258.

(201.) St. Helena.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A mezzotint engraving from No. 37.

(202.) Bombay.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A print in coloured ink by E. Kirkall from No. 48.

Room 257.

(203.) The Marquess Wellesley, K.G.

A lithograph from the sketch by Sir Thomas Lawrence in the National Gallery of Ireland.

Room 255 (Judicial Secretary).

(204.) Sir Elijah Impey, Chief Justice of the Supreme Court of Judicature at Fort William in Bengal, 1774–82.

A platinotype photograph of the original portrait, by Zoffany, in the High Court, Calcutta.

(205.) Sir William Burroughs, Bart., Puisne Judge of the Supreme Court of Judicature at Fort William in Bengal, 1806–16.

A companion platinotype. The original is in the High Court, Calcutta, and is by Sir Thomas Lawrence.

Room 251.

(206.) The Honourable East India Company's iron Pilot Brig "Guide," and the iron Barque "John Laird."

Lithographed by G. Hawkins from a drawing by T. B. Horner.

(207.) Old Fort William in Bengal.

A photographic reproduction of an engraving by I. Van Ryne, 1754.

Room 247.

(208.) The Loss of the "Fame" East Indiaman.

Engraved by T. Brown.

This vessel, in which Sir Stamford Raffles and his family were returning to England, was destroyed by fire on the night of the 2nd February, 1824, soon after starting from Bencoolen. The property lost by Sir Stamford was valued at 25,000*l*., and much of it was irreplaceable.

(209.) Lord Lawrence and his Government, 1867.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A photogravure reproduction of a contemporary photograph.

Besides Lord Lawrence, the following are included in the picture: Lord Napier of Magdala, Sir Charles Trevelyan, Sir Henry Norman, Sir Hugh Rose, Sir Henry Durand, Sir Edward C. Bayley, Sir Richard Strachey, Sir Henry Maine, Sir William Grey, Mr. E. H. Lushington, and Mr. Noble Taylor.

Room 246.

(210.) Sir THOMAS L. SECCOMBE, G.C.I.E., K.C.S.I., C.B., Financial Secretary, 1859-79, and Assistant Under-Secretary of State, 1872-81.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

A lithograph.

(211.) Major-General Sir HENRY HAVELOCK.

An engraving published in 1858.

Room 242 (Financial Secretary).

(212). Sir CHARLES TREVELYAN, K.C.B., Financial Member of the Viceroy's Council, 1863-65.

Reproduced from a photograph.

(213.) THE EARL OF NORTHBROOK and his Council.

Presented by the Earl of Northbrook, 1902.

A photogravure.

Besides the Viceroy, the following are included in the group: Sir William Muir, Lord Napier of Magdala, Mr. (afterwards Lord) Hobhouse, Sir Henry Norman, the Hon. (afterwards Sir) Ashley Eden, Sir Andrew Clarke, and Sir Alexander Arbuthnot.

(214.) Sir FRANCIS BARING, Chairman of the East India Company, 1792-93.

Presented by the Earl of Northbrook, 1902.

Engraved from a drawing by Sir Thomas Lawrence.

(215.) H.R.H. THE PRINCE OF WALES at the Chapter of the STAR OF INDIA, 1st January, 1876.

Presented by the Earl of Northbrook, 1902.

A photograph from the painting by Sydney P. Hall. A key-plate is affixed.

The Prince (beside whom is seated Lord Northbrook) is represented as investing the Maharaja of Jodhpur with the G.C.S.I. Behind the Maharaja is Mr. (afterwards Sir Charles) Aitchison, the Foreign Secretary. In the foreground, counting from the left, are the Maharajas Sindhia and Holkar, and the Maharajas of Rewa and Travancore. In the background are General Probyn, Col. Earle, Major Evelyn Baring (now Lord Cromer), the Hon. F. Baring, the Maharaja of Kashmir, the Maharaja of Jaipur, Sir Bartle Frere, Lord Napier of Magdala, Sir Salar Jung, and Surgeon-Major (now Sir Joseph) Fayrer.

The original is in the possession of Lord Northbrook. There is a replica in the Victoria Memorial Hall collection at Calcutta.

This room contains also a beautiful mahogany book-case, which was formerly at the offices of the Board of

Control, and dates from about the middle of the eighteenth century. The interrupted curved pediment, with open-work tracery, is a noticeable feature.

Room 236 (**Registrar and Superintendent of Records**).

(216.) MODWAR, about 1790.

(217.) The NAWAB'S PALACE at LUCKNOW, 1790.

Presented by Miss Louisa Twining, 1903.

Two pen-and-ink drawings by Thomas Longcroft. The second is a preliminary sketch for No. 222.

(218.) Sir RICHARD TEMPLE, Bart., G.C.S.I., C.I.E.

Presented by his son, Sir Richard C. Temple, Bart., C.I.E., 1903. A lithographic print.

(219.) The SECOND BORGIAN MAP by Diego Ribero, Seville, 1529.

A reproduction by Mr. W. Griggs from the original in the Museum of the Propaganda at Rome.

(220.) Sir JOHN W. KAYE, K.C.S.I., Political Secretary, 1858-74.

Presented by F. Whitmore Smith, C.I.E., 1894.

A plaster cast of a bust by Alexander Brodie, in the possession of the family.

(221.) The JUMMA MUSJID at DELHI, 1786.

Presented by Miss Louisa Twining, 1903.

An Indian ink drawing by Thomas Longcroft.

(222.) The NAWAB'S PALACE at LUCKNOW, 1790.

Presented by Miss Louisa Twining, 1903.

An Indian ink drawing by Thomas Longcroft.

On the walls of the **Corridor** outside this room are hung—

(223.) to (234.) TWELVE VIEWS of CALCUTTA.

Presented by Mr. H. A. Kirk, February, 1906.

A set of coloured engravings by Thomas Daniell, R.A., published by him at Calcutta in 1786-88, at a price of twelve gold mohurs to subscribers or eighteen to non-subscribers. Sets are now rarely to be met with.

The views are: (1) The Old Fort (East Face) and the Holwell monument; (2) Writers' Buildings and the Old Court House; (3) The Great Tank and the Mission Church; (4) The Black Pagoda, Chitpore Road; (5) The Supreme Court House; (6) The Old Fort (River Face) and Ghat; (7) Chowringhee; (8) The River Bank (East Side); (9) A Calcutta Street; (10) Esplanade Row, with the Council House; (11) Old Government House; (12) St. John's Church.

(235.) to (244.) PORTRAITS of RAJPUTANA PRINCES and CHIEFS.

Presented by Col. G. H. Trevor, C.S.I., 1904.

They are in the following order: (1) Raja Ajit Singh Bahadur, of the Khetri Chiefship; (2) H.H. Sir Ganga Singh Bahadur, K.C.I.E., Maharaja of Bikanir; (3) H.H. Umed Singh Bahadur, Maharao of Kotah; (4) H.H. Udai Singh Bahadur, Maharawal of Dungarpur; (5) H.H. Jey Singh Bahadur, Maharaja of Alwar; (6) H.H. Sir Jaswant Singh Bahàdur, G.C.S.I., late Maharaja of Jodhpur; (7) H.H. Sir Sardar Singh Bahadur, G.C.S.I., Maharaja of Jodhpur; (8) H.H. Sir Fateh Singh Bahadur, G.C.S.I., Maharana of Udaipur; (9) H.H. Sir Madho Singh Bahadur, G.C.S.I., G.C.I.E., G.C.V.O., Maharaja of Jaipur; (10) H.H. Sir Ganga Singh Bahadur, K.C.I.E., Maharaja of Bikanir, in his uniform as Colonel of the Bikanir Camel Corps.

With the exception of No. 4 (which is a native painting) all these are photographs.

Room 232 (Government Director of Indian Railway Companies).

(245.) WILLIAM WATTS. A platinotype print.

Watts was a prominent figure in the negotiations that preceded the capture of Calcutta by Suraj-ud-Daula and the battle of Plassey.

(246.) MRS. WATTS. A platinotype print.

Daughter of Edward Crooke, Governor of Fort St. David. After the death of Watts (her third husband), she married the Rev. W. Johnson, a Bengal chaplain, and was known in Calcutta Society as

"the Begum Johnson." She died there in February, 1812, aged 87 years. One of her daughters, Amelia Watts, married the Right Hon. Charles Jenkinson, afterwards Earl of Liverpool.

(247.) Mr. WATTS negotiating the Treaty of 1757 with MIR JAFAR and his son MIRAN.

A platinotype print.

The original is said to have been painted by Zoffany.

The above photographs are from paintings in the possession of Mr. Edward Hanslope Watts, of Hanslope Park, Stony Stratford. They have recently been reproduced in Mr. S. C. Hill's *Bengal in 1756–57.*

Room 231a.

(248.) THE MARQUESS OF RIPON.

A duplicate of No. 79.

Room 231 (Public Works Secretary).

(249.) Major-General STRINGER LAWRENCE.

A stipple engraving by E. A. Ezechiel from the painting by Sir Joshua Reynolds, then in the possession of Sir R. Palk, who had been Governor of Madras, 1763-67, at the time when Lawrence was Commander-in-Chief.

The original painting was sold at Christie's in May, 1893, when (not being recognised as by Reynolds) it fetched only ten guineas. It is now in the collection of Mr. Wanamaker, of Philadelphia.

In the background of the picture is represented the surrender of the French at Srirangam in 1752 (see No. 30).

The British Museum Print Room possesses a copy of this engraving, dated 1795, but it is a later state.

Room 229 (Political Secretary).

(250.) The DARBAR at POONA, 6th August, 1790, when the ratified treaty was handed to the Peshwa by Sir Charles W. Malet.

Mezzotint by Charles Turner from a painting by T. Daniell, R.A.

Presented by Sir George Birdwood, K.C.S.I., C.I.E.

(251.) Two photographic views of LHASA.

These were reproduced in *The Geographical Journal* for December, 1901.

(252.) A DARBAR at UDAIPUR, 1855.

Purchased, 1894, *from Gen. G. G. Pearse, C.B.*

The *darbar* here represented was held about January, 1855, to settle the disturbed state of Udaipur. In the centre of the picture is seated the Maharana of Udaipur, Sarup Singh. On his right are Colonel Sir Henry Lawrence, K.C.B., the Governor-General's Agent for Rajputana; his brother, Colonel George (afterwards Sir George) Lawrence; Captain (afterwards General) J. C. Brooke; and Dr. H. A. Ebden, the Residency surgeon. On the left are the Thakurs of Udaipur, including the Thakur Bakht Singh, the Rao of Bedla (in blue), and the Rao of Parsoli (in light green). In front of the Maharana is Mehta Shere Singh, the Pardhan or Minister of State, who is unrolling the *kaul-nama* or terms of agreement; behind him is the Maharana's Purohit, or Chaplain, holding a string of beads.

Painted by F. C. Lewis.
Size, 39″ × 60″.

(253.) THE MARQUESS OF DALHOUSIE.
A lithograph by H. Robinson, from a drawing by G. Richmond.

(254.) Sir JOHN LAWRENCE, K.C.B.

(255.) Colonel Sir HENRY LAWRENCE, K.C.B.
Two lithographs by M. and N. Hanhart.

Room 228.

(256.) THE SHAHZADA NASRULLA KHAN, with his attendants and Sir T. A. Martin. Photograph.

(257.) A group of BALUCHI CHIEFS. Photograph.

(258.) INSTALLATION of H. H. THE MAHARAJA SHIVAJI RAO HOLKAR at Indore, 12th July, 1886.
Photograph.

(259.) EVENING RIDE of THE MAHARAJA SHERE SINGH at Amritsar, March, 1842.
Drawn at Sir George Clerk's camp, March, 1842, by Prince A. Soltykoff.
A lithograph, coloured and gilded.

Room 227.

(260.) A Darbar at Delhi.

A photograph of a painting by a native artist.

Room 221 (Legal Adviser).

(261.) The Duke of Wellington, K.G., as Lord Warden of the Cinque Ports.

Another copy of No. 156.

On the mantelpiece is a handsome clock in a wooden case inlaid with brass. This was formerly the property of the East India Company.

Room 211.

(262.) Charles Wilkins, LL.D., F.R.S.

Another copy of No. 269.

MADRAS RECOR

Room 275

(Director, Indo-European Telegraph Department).

(263.) Warren Hastings.

Another copy of No. 88.

THIRD FLOOR.

Room 302 (Reading Room).

(264.) Her Majesty Queen Victoria.

Engraved by Samuel Cousins, A.R.A., from a painting by Alfred Edward Chalon, R.A.

(265.) Petition to Oliver Cromwell, from the "Merchaunts Tradeing into East India," asking for a convoy for their homeward-bound ships; with the Protector's endorsement, 6th November, 1657, referring the matter to the Admiralty.

Reproduced in *The Journal of Indian Art* for July, 1890.

(266.) An autograph letter from Lord Nelson to the East India Company, dated the 3rd July, 1799, returning thanks for their present of 10,000*l*. on the occasion

of his victory at Aboukir Bay; together with a copy of the resolution of the Court authorizing the presentation of this sum.

Reproduced in *The Journal of Indian Art* for July, 1890.

(267.) William Empson, M.A., Professor of Law at Haileybury College, 1825–52, and editor of the *Edinburgh Review*, 1847–52.

An engraving by William Walker, from a painting by John Linnell.

Reproduced in *Memorials of Old Haileybury College.*

(268.) The Rev. Joseph Hallett Batten, D.D., F.R.S., Professor of Classical Literature at Haileybury College, 1806–15, and Principal, 1815–37.

Painted and engraved by John Linnell.

(269.) Charles Wilkins, LL.D., F.R.S. (afterwards Sir Charles Wilkins), Librarian at the East India House, 1801-36.

Engraved by J. Sartain, from a painting by J. G. Middleton.

(270.) Horace Hayman Wilson, M.A., F.R.S., Librarian at the East India House, 1836-58, and at the India Office, 1858-60, Boden Professor of Sanskrit, and President of the Royal Asiatic Society.

Engraved by William Walker, from a painting by Sir John Watson Gordon, R.A.

The original painting is in the possession of the Royal Asiatic Society.

(271.) The Rev. Thomas Robert Malthus, M.A., F.R.S., Professor of History and Political Economy at Haileybury College, 1806-35, and author of the celebrated Essay on the Principle of Population.

Painted and engraved by John Linnell.

Reproduced in *Memorials of Old Haileybury College.*

(272.) The Raja Sir Radha Kant Deb Bahadur, K.C.S.I.

A plaster cast from a bust by Edward Geflowski, 1871.

Presented by the Radha Kant Deb Memorial Committee.

A second cast was presented to the Royal Asiatic Society. The original is in the Town Hall, Calcutta.

Radha Kant Deb or Deva (1784–1867) was an enlightened Hindu of great learning, conspicuous for his efforts to promote native education in Bengal. In recognition of his public services, and of his valuable contribution to Sanskrit literature in the *Sabdakalpadruma*, which cost him forty years of labour and a large sum of money, he was made a K.C.S.I. in 1866.

(273.) Robert Orme, 1774.

A plaster bust by Joseph Nollekens, R.A.

In recognition of the merits of his historical works, Robert Orme was granted by the East India Company in May, 1772, an annuity of 400*l.*, and later on we find him formally styled their "historiographer." Upon his death (13th January, 1801) he bequeathed to Mr. John Roberts (Chairman in 1802–03) a large collection of maps, MSS., and pamphlets relating to East India affairs; and these, in accordance with the expressed wishes of the testator, were offered by Mr. Roberts to the Company and accepted by them. This bust was engraved as a frontispiece to the 1805 edition of Orme's *Historical Fragments*, and from a note in the memoir prefixed to that volume (p. lxiv.) it appears to have formed a portion of the bequest.

(274.) Charles Theophilus, Baron Metcalfe, G.C.B.

A plaster bust by E. H. Baily, 1843.

The original bust, formerly in the Metcalfe Hall, Calcutta, now forms part of the Victoria Memorial Hall collection. Another plaster cast belongs to the Royal Asiatic Society, and a third to the Oriental Club. The bust was engraved by J. C. Armytage for the frontispiece of the second edition of Kaye's *Life of Lord Metcalfe*.

(275.) Warren Hastings.

A plaster bust by Thomas Banks, R.A.

A bronze cast of this bust is in the National Portrait Gallery. There is an engraving of it by T. Gaugain, based on a crayon drawing by S. de Koster.

(276.) James Prinsep, F.R.S.

A plaster bust by Henry Weekes, 1842.

James Prinsep is especially remembered for his successful decipherment of the ancient alphabets of India, but his work in other departments of learning was almost equally noteworthy. He was for many years in charge of the Benares Mint, and in 1833 succeeded another brilliant scholar, Horace Hayman Wilson, as Assay Master of Calcutta. From 1833 to 1838 he was Secretary to the Bengal Asiatic Society, to which body he rendered most important services.

A marble replica of this bust is in the possession of the Asiatic Society of Bengal.

Near this bust is an inscribed stone slab found among the ruins of Babylon, and sent in 1801 by Mr. Harford Jones, the Company's Resident at Bagdad, to Sir Hugh Inglis, the Chairman, who presented it to the Company.

For a copy of the inscription see No. 301. A framed list of the characters employed is placed near the slab; and underneath the latter are five more bricks from the same ruins (see the *Annual Register* for 1801, p. 479).

Translations of the inscription are given in *Records of the Past*, vol. v. (First Series), pp. 111–35; vol. iii. (Second Series), pp. 102–23; and *Proceedings of the Society of Biblical Archæology*, vol. x.

This room has also a long-case clock by Windmill of London, and seven glass cases containing the following objects of interest :—

I. Pali and Sanskrit MSS., with specimens of caligraphy.

II. Two Persian MSS. in ornamental bindings; specimens of caligraphy in various languages.

III. Tipu Sultan's *Koran*, his Memoirs, and his Register of his Dreams; a framed cameo portrait of Warren Hastings, once the property of Mrs. Hastings, afterwards purchased by Sir George Birdwood and presented to the India Office; a miniature of an Emperor of Delhi, formerly belonging to Mr. William Sprot Boyd, of the Bombay Civil Service, and presented by his brother, Mr. E. Lennox Boyd, in 1900; an impression of the seal of the Deal Table Hunt, a famous pig-sticking club established in 1815 (see *The Pioneer* for September 15th, 1900, where an account of this relic was given by the donor, Mr. Herbert Compton); a silver medal in honour of Dr. Rost (presented by Mr. C. H. Tawney, C.I.E.); three small *Korans*; Pali writing on a gold plate; medallion portraits in ormolu on porcelain of Louis XVI. and Marie Antoinette, by Lebrun, 1775, presented to Haidar Ali of Mysore, found in the palace of Seringapatam, 1799, and brought home by Lieut.-Col. John Richardson; a bronze medal with head of Queen Victoria, and a list of members of the House of Commons in 1849; a miniature portrait of Horace Hayman Wilson as a young man, presented by his grandson,

Mr. Charles Clark Wilson; an instrument for writing in cipher, invented by Sir Archibald Campbell, 1785; a native painting on paper (6″ × 96″), representing a darbar procession at Baroda, about 1840, presented by Mr. E. Lennox Boyd (this was formerly the property of his brother, Mr. W. Sprot Boyd, Resident at Baroda, 1840-44); a miniature portrait of the Rani of Jhansi (purchased in 1905).

IV. An illuminated *Shah-Nama*, once the property of Warren Hastings; two illuminated *Korans*; and a Sanskrit astronomical work.

A. A letter from Louis Philippe to the Maharaja Ranjit Singh, October 27th, 1835, with the envelope of gold and silver thread in which it was sent.

B. Specimens of Pali, Sanskrit, Persian, Arabic, Tamil, Burmese, and Uriya MSS.

C. Specimens of Indian and Persian paintings on wood; and several Persian MSS. with ornamental bindings.

In a box in front of the central window is a MS. copy of the *Daswan Padshah ka Granth*, a collection of the writings and precepts of the last Guru of the Sikhs, copied and presented in 1859, with stool, cover, etc., complete.

Room 303 (Librarian).

(277.) CHARLES HENRY TAWNEY, C.I.E., Librarian, 1893–1903. A photograph.

(278.) Colonel Sir HENRY YULE, K.C.S.I., C.B.
A plaster medallion by A. E. L. Rost.
Presented by the Artist.

(279.) The SECOND BORGIAN MAP.
Another copy of No. 219.

(280.) HORACE HAYMAN WILSON, M.A., F.R.S.
Another copy of No. 270.

(281.) JAMES PRINSEP.
An engraving of a medallion portrait.
Presented by Sir Henry Yule, K.C.S.I., C.B., 1889.

(282.) Arthur Coke Burnell. A photograph.

(283.) Mountstuart Elphinstone.
Engraved by C. E. Wagstaff, from a painting by H. W. Pickersgill, R.A.
The original is in the Oriental Club, Hanover Square.

(284.) Professor Franz Bopp.
Engraved by Rudolf Strauch.

(285.) Professor W. D. Whitney.
Engraved by E. Kruell.
Presented by Professor C. R. Lanman.

(286.) Colonel Sir Henry Yule, K.C.S.I., C.B.
An etching by T. B. Wirgman from the portrait painted by him for the R.E. mess at Chatham, 1880.
Presented by Sir George Birdwood, K.C.I.E., C.S.I.

(287.) The Wadia Monument in Brookwood Cemetery.
A lithograph.
Presented by Sir George Birdwood, K.C.I.E., C.S.I.

The Librarian's seat is a handsome Lion arm-chair, formerly in the East India House.

Room 304.

(288.) The Rev. James Amiraux Jeremie, D.D., Professor of Classical and General Literature at Haileybury College, 1830–50, and afterwards Regius Professor of Divinity at Cambridge and Dean of Lincoln.
Lithographed by G. B. Black, 1856.

(289.) The City of Benares.
MS. Survey in 1822 by James Prinsep.

(290.) Thomas Twining, of the Bengal Civil Service (1791–1805), from whose letters was compiled a volume issued in 1893 under the title of *Travels in India a Hundred Years Ago.* A photograph.
Presented by Miss Louisa Twining.

(291.) A HINDU TEMPLE erected in MELCHET PARK, in the county of WILTS.

(292.) The bust of WARREN HASTINGS in the interior of the Temple.

Drawn and engraved by William Daniell.

Presented by Major Osborne.

The temple here represented was erected in 1800 by Major John Osborne upon his estate at Melchet Park, and dedicated "to the "Genii of India, who from time to time assume material forms to "protect its nations and its laws, particularly to the immortal "HASTINGS, who in these our days has appeared the saviour of those "regions to the British Empire." The building was designed by Thomas Daniell, R.A., and executed in artificial stone by Mr. Rossi; and in the interior, upon "an elegant pedestal," was placed a bust of Warren Hastings, "rising out of the sacred flower of the lotus."

The temple has long since gone to the ground, and only a few ruins now mark its site; while of the fate of the bust nothing is known. Copies of these two engravings appeared in *The European Magazine* for December, 1802, where an account of the building was also given; and the letterpress (without the engravings) was repeated in *The Asiatic Annual Register* for the same year.

Upon the publication of the two engravings, Major Osborne sent a copy of each to the Court, with a request "that they may have a "fit place in their newly erected Library." The gift was accepted and the pictures were hung in the desired position.

(293.) CHARLES WILKINS, LL.D., F.R.S.

Another copy of No. 269.

(294.) GEORGE IV.

Engraved by William Finden, from a painting by Sir Thomas Lawrence, P.R.A.

The original is in the Wallace Collection.

(295.) The Jumna Face of the FORT at ALLAHABAD.

A photograph by Dr. Murray, Civil Surgeon, Agra.

(296.) RICHARD TWINING, Director of the East India Company, 1810-16.

A photographic reproduction of a mezzotint by C. Turner.

Presented by Miss Louisa Twining.

(297.) THE MAHARAJA RUNJEET SINGH, aged 58.

A coloured print, drawn by G. T. V[IGNE], "from an "original painting now in England, and taken during

" the visit of H. E. General Sir Henry Fane, G.C.B., " Commander-in-Chief of the King's and Hon[ble] Com- " pany's Army in India, to Lahore, for the purpose of " attending the marriage of No Nepal Sing, the Maha- " rajah's grandson, at the Ataree in the Punjab on the " 8th March, 1837."

The clock, a handsome one of wood with metal fittings, dates from about the year 1760.

In the **Corridor** outside are—

(298.) HENRY THOMAS COLEBROOKE, the well-known Sanskrit scholar, member of the Bengal Council, 1807-12, President of the Bengal Asiatic Society, 1806-15, and Founder of the Royal Asiatic Society.

A marble bust by Francis Chantrey, 1820.

The East India Company paid Chantrey 120 guineas for this bust. A replica, made by Henry Weekes in 1838, is in the rooms of the Asiatic Society of Bengal. The Royal Asiatic Society has another copy, probably also by Weekes.

(299.) REINHOLD ROST, LL.D., PH.D., C.I.E., Librarian, 1869-93.

A plaster bust by his son, A. E. L. Rost.

Presented by the Artist.

(300.) Her Majesty QUEEN VICTORIA.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

The plaster bust (dated 1856) which formed the model for the head and shoulders of the well-known statue, by Matthew Noble, presented to the city of Bombay by the Gaekwar Khande Rao of Baroda, and unveiled by Lord Northbrook on April 29th, 1872.

The bust, after the sculptor's death, was purchased from his widow by Sir George Birdwood, through whom the commission for the statue had originally been given. A marble copy has recently been placed in the Council Reading Room (see No. 123).

Room 280.

(301.) The INSCRIPTION on the BABYLONIAN STONE (see p. 74).

(302.) to (304.) Six ink and pencil drawings of trees, plants, etc., made by Thomas Longcroft in Behar about the year 1790.

Presented by Miss Louisa Twining.

Room 310.

(305.) Forum Romanum: a Restoration,
Engraved from a drawing by C. R. Cockerell, suggested by John Coney.

(306.) Details of the East India House.
Architectural drawings.

(307.) The accepted design for the Foreign and India Offices.
A photograph.

(308.) Another design for the same buildings.
A photograph.

Room 311 (Surveyor and Clerk of the Works).

(309.) The Front of the East India House.
An architectural drawing.

(310.) Details of the East India House.
Architectural drawings.

In the **Corridor** outside is—

(311.) A brush drawing of the Statuary in the Pediment of the East India House.

An engraving of this statuary will be found in Blagdon's *Ancient and Modern India*, 1805.

FOURTH FLOOR.

Room 359.

Four coloured prints presented by Sir George Birdwood, K.C.I.E., C.S.I., viz.:—

(312.) A View of the Frigates stationed in The Hope under the command of the Trinity House Brethren.

Drawn, engraved, and published by William Daniell, 20th January, 1804.

Included in the squadron are some of the twenty armed vessels, of from 16 to 26 guns, furnished by the East India Company for the defence of the coast.

(313.) A View of the EAST INDIA DOCKS.

Drawn, engraved, and published by William Daniell, 1st October, 1808.

(314.) The Islands of BOMBAY and SALSETTE, with the surrounding country.

Engraved by J. S. Barth, from an original picture in the possession of Sir Charles Warre Malet. Published 4th June, 1803.

(315.) The Battle of GUJRAT.

Lithographed from a sketch by Lieutenant W. S. Simmons, of the 29th Regiment.

Room 360.

Nine coloured prints presented by Sir George Birdwood, K.C.I.E., C.S.I., viz. :—

(316). The Battle of FEROZSHAH (second day), 22nd December, 1845.

Engraved by J. Harris, from a sketch by Major G. F. White, 31st Regiment.

(317.) The Thirty-first Regiment advancing to the Charge at MUDKI, 18th December, 1845.

Engraved by J. Harris, from a painting by Henry Martens, based on a sketch by an officer of the regiment.

(318.) The PASSAGE of the CHUMBAL by the British Indian Army.

Lithographed from a drawing by Captain C. B. Young, Bengal Engineers.

(319.) The Battle of CHILLIANWALA.

Lithographed from a drawing by Captain C. B. Young, Bengal Engineers.

(320.) The Thirty-first Regiment at SOBRAON, 10th February, 1846.

Engraved by J. Harris, from a painting by Henry Martens.

(321.) The Night Bivouac at FEROZSHAH, 21st December, 1845.

Engraved by J. Harris, from a painting by Henry Martens, based on a sketch by Major G. F. White, 31st Regiment.

(322.) The Charge of the Sixteenth Lancers at ALIWAL, 28th January, 1846.

Engraved by J. Harris, from a painting by Henry Martens.

(323.) PRESENTATION of MEDALS to the Bombay Fusiliers by Mrs Colonel Mignon at Poona, 10th February, 1852.

Engraved by J. Harris, from a painting by Henry Martens, based on a sketch by Captain Thomas Studdert, Bombay Engineers.

(324.) Charge of the Third Light Dragoons at FEROZSHAH, 21st December, 1845.

Engraved by J. Harris, from a painting by Henry Martens.

GROUND FLOOR.

Room 101.

(325.) GIOVANNI BATTISTA FALCIERI.

A later portrait. See No. 90.

Room 103.

(326.) WILLIAM ASTELL.

Engraved by G. Raphael Ward, from a painting by Frederick R. Say.

William Thornton (who changed his name to Astell in 1807) was a Director of the East India Company, 1800–46, and Chairman in 1810, 1824, 1828, and 1830. He was also Colonel of the regiment of Royal East India Volunteers established in 1820 (see p. 28), M.P. for Bridgwater, and afterwards for Bedfordshire, Governor of the Russia Company, and Chairman of the Great Northern Railway. He died in March, 1847.

(327.) The EAST INDIA HOUSE.

A coloured lithograph published in 1817 from a drawing by T. H. Shepherd, engraved by J. C. Stadtler.

Presented by Sir George Birdwood, K.C.I.E., C.S.I.

(328.) Major-General Sir THOMAS MUNRO, Bart., K.C.B.

Engraved by Samuel Cousins, from a painting by Sir Martin A. Shee, P.R.A.

The original is in the Banqueting Hall at Madras.

(329.) JOHN ADAM, Member of the Bengal Council, 1817–25, and Acting Governor-General of Bengal in 1823.

Engraved by Charles Turner, A.R.A., from a painting by Sir Thomas Lawrence, P.R.A.

The original is in Government House, Calcutta.

Room 104.

(330.) JOHN STUART MILL.

Etched by Paul Rajon, from a painting by G. F. Watts, R.A., now in the National Portrait Gallery.

(331.) Major-General Sir WILLIAM NOTT, G.C.B., etc.

Engraved by G. Raphael Ward, from a painting by T. Brigstocke.

The original is in the Oriental Club.

Room 105.

(332.) The Rev. WILLIAM HODGE MILL, D.D., Principal of Bishop's College, Calcutta, and Regius Professor of Hebrew in the University of Cambridge.

Engraved by G. T. Payne, from a painting by J. C. Thompson, R.H.A.

(333.) The Rev. CHARLES WEBB LE BAS, M.A., Professor of Mathematics at Haileybury College, 1813–37, and Principal, 1837–43.

Engraved by T. L. Atkinson, from a painting by Andrew Morton.

Reproduced in *Memorials of Old Haileybury College.*

(334.) The Most Rev. DANIEL WILSON, Lord Bishop of Calcutta.

Engraved by J. Brown, from a painting by Colesworthey Grant.

(335.) Sir CHARLES NAPIER.

A wood engraving, 1849 (name of artist not given).

(336.) Lieut.-General Sir WALTER RALEIGH GILBERT, Bart., G.C.B.

Engraved by Thomas Lupton, from a painting by G. F. Atkinson.

(337.) General Sir GEORGE POLLOCK, G.C.B.

Engraved from the painting by Grant, now in the Council Reading Room (see No. 124).

(338.) Brigadier WILLIAM MAYNE, of Mayne's Horse, 1856. Painter and engraver unknown.

There is in this room a handsome mahogany bookcase, brought from the East India House. It is Chippendale work, dating from about 1760.

Room 106.

(339.) General LORD COMBERMERE, G.C.B., G.C.H., Commander-in-Chief in India, 1825–30.

Engraved by Samuel Reynolds, from a painting by John Hayter.

(340.) Sir ROBERT SALE.

Engraved by Thomas Lupton, from a painting by George Clint.

(341.) THE MARQUESS WELLESLEY reviewing his Bodyguard at Baliganj, near Calcutta, July, 1805.

A water-colour drawing. Artist unknown.

(342.) WARREN HASTINGS.

Presented by Sir Charles Lawson, 1906.

A mezzotint (1777) by Thomas Watson of the portrait by Sir Joshua Reynolds (1766), now in the possession of Lady Northwick.

Room 107.

(343.) MOUNTSTUART ELPHINSTONE.

Another copy of the engraving described under No. 283.

(344.) The BATTLE of KIRKEE.

Engraved "from an original picture" [now in the Revenue Committee Room—see No. 17] "painted from a drawing by Major Sutherland in the possession of Francis Warden, Esq., Chief Secretary of the Government of Bombay."

(345.) ROBERT, LORD CLIVE.

Presented by the Earl of Powis, 1903.

Engraved by F. Bartolozzi, R.A., in 1788, from the three-quarters length portrait by Nathaniel Dance, R.A.

The original painting belongs to Lord Powis. There are replicas in the National Portrait Gallery, the Oriental Club, the East India United Service Club, and Government House, Madras.

Room 108.

(346.) THE EARL OF MAYO, K.P.

Presented by the Dowager Countess of Mayo, 1899.

A full-length portrait in oils of the well-known Viceroy. He is represented in civilian costume, seated in a chair to the left, holding in his left hand a letter. On a table near are a despatch box and a second letter.

Painted, in 1873, from a photograph. Artist unknown.

Size, 74″ × 50″.

(347.) The DASARA DARBAR of the MAHARAJA OF MYSORE.

Engraved by F. C. Lewis, Senior, from a painting (1846-47) by F. C. Lewis, Junior.

(348.) The INSTALLATION of the NAWAB NAZIM OF BENGAL at Murshidabad, 21st May, 1847.

Engraved by F. C. Lewis, Senior, from a painting by F. C. Lewis, Junior.

(349.) THE MAHARAJA OF TRAVANCORE receiving QUEEN VICTORIA'S LETTER, 27th November, 1851.

Engraved by F. C. Lewis, Senior, from a painting by F. C. Lewis, Junior.

(350.) Major-General Sir HENRY POTTINGER, Bart., G.C.B.

Engraved by John Burnett, F.R.S., from a painting by Sir Francis Grant.

The original is in the Oriental Club, Hanover Square.

(351.) The INSTALLATION on the Musnud of H.H. the NABOB of the CARNATIC, 1842.

Engraved by F. C. Lewis, Senior, and C. G. Lewis, from a painting by F. C. Lewis (Madras, 1842).

The original is in Government House, Madras, having been purchased in 1859 at the dispersal of the Chepak Palace collection. A key plate is given in Colonel Love's catalogue. The principal personages depicted are the Nawab (Ghulam Muhammad Ghaus Khan), Prince Azim Jah, the late Regent (seated on the Nawab's right) and (between them) Lord Elphinstone, Governor of Madras. On the spectator's left the end figure is Sir Robert H. Dick, the Commander-in-Chief.

(352). A DARBAR at MURSHIDABAD.

Engraved by F. C. Lewis, Senior, from a painting (1849) by F. C. Lewis, Junior.

The original is in the Palace at Murshidabad.

Room 110.

(353.) The STATUE to the MARQUESS CORNWALLIS erected by the British inhabitants of Bengal, 1803.

"Painted and engraved by G. Dawe."

It is interesting to note that the statue here represented, which is in the Town Hall, Calcutta, is a copy, though on a larger scale, of the one on the India Office staircase already described under No. 177. The commission for the Calcutta memorial was entrusted to John Bacon, who had just finished the statue ordered by the Court of Directors, and he naturally followed on the same lines as before. The statue was unfinished at the time of his death in 1799, and was completed by his second son, John Bacon, Junior, whose name appears on the pedestal as the sculptor.

Room 113.

(354.) CHARLES THEOPHILUS, BARON METCALFE, G.C.B.

Engraved by F. C. Lewis, from a painting by F. R. Say.

The original is in the Oriental Club; a copy, by John Hayes, is in Government House, Calcutta.

Room 115.

(355.) George, Earl of Auckland, G.C.B.

Engraved by J. Thompson, from a painting by Lowes Dickinson.

Room 123.

(356.) Eckbal-ud-Dowlah.

Presented by General Briggs to the India Museum, 1871.

A full-length portrait of a tall stout personage standing upon a terrace which overlooks the city of Lucknow. He is dressed in a long coat, red with a sprigged pattern, crossed by a yellow ribbon and tied at the waist by a red sash, the ends of which hang down in front. Over this is an outer garment of green and gold. The trousers are red, striped with gold, and the round cap on his head is black, with a gold border. In the front of the latter is a large emerald set with diamonds, and from this rises a short white aigrette. The face is somewhat full and heavy, with dark eyes and eyebrows, straight nose, thick lips, and black moustaches and side whiskers. One hand holds a rolled document; the other rests upon the hilt of his sword. Behind, on the left, stands a native attendant.

Painted by John Smart, 1838.

Size, 106″ × 70″.

Beale's *Oriental Biographical Dictionary* gives the following details :—"Ikbal-uddaula Muhsin Ali Khan, the son of Shams-" uddaula Ahmad Ali Khan, the son of Nawab Saadat Ali Khan of " Lakhnau. He sailed for England to claim the throne of Audh " in January, 1838 A.D., and after trying in vain to obtain the " recognition of his claim in England, determined upon passing the " remainder of his days in a life of sanctity in Turkish Arabia. " He is the author of the work called 'Ikbal Firang.'" To this may be added that he was born on the 15th March, 1808; that he was greatly esteemed not only at Bagdad, where he lived on excellent terms with the English residents, but also at Constantinople and in England; that in May, 1882, he received the honour of a Grand Commandership of the Star of India; and that he died at Bagdad on the 21st December, 1887.

At the foot of the **Grand Staircase** is—

(357.) Warren Hastings.

A marble statue by John Flaxman, R.A., 1823.

This statue (a photograph of which was published in *The Journal of Indian Art* for July, 1892) represents a

man of medium height standing bareheaded, dressed in ordinary civilian costume. The head, of the dome shape familiar to us in Hastings' portraits, is bald save for a fringe of hair at the sides and back; the face looks straight to the front. The left arm crosses the breast and touches the upper part of a rolled map of India, which stands on the end of a book labelled "Hindu Laws"; this, in turn, together with a folded document on which the seal of the East India Company is conspicuous, is supported by a draped pedestal.

Hastings died on the 22nd August, 1818. At a General Court held on the 22nd September in the following year, the Chairman of the Company notified his intention of moving that a statue of the deceased statesman be placed in the General Court Room.

The motion did not come on, however, until the 12th January, 1820, and then it met with some opposition, one of the arguments used being that the Company had already sufficiently recognized the services of Hastings by presenting him from time to time with sums aggregating upwards of 168,000*l*. But in the end the Chairman's proposition was declared carried, and it was formally resolved "That "as the last testimony of approbation of the long, zealous, and suc-"cessful services of the late Right Honourable Warren Hastings, in "maintaining without diminution the British Possessions in India "against the combined efforts of European, Mahomedan, and Mahratta "enemies, a statue of that distinguished servant of the East India "Company be placed among the statesmen and heroes who have con-"tributed in their several stations to the recovery, preservation, and "security of the British power and authority in India." Eight months later the Chairman informed the Court that John Flaxman had been chosen as the sculptor, and that the price agreed on was one thousand pounds. Flaxman seems to have worked upon it leisurely, for it was not until April, 1823, that he was able to report that the statue was completed. He was then permitted to send it to the Royal Academy of that year, and it must therefore have been the latter part of 1823 before the memorial was in position at the India House.

Room 131 (Auditor).

(358.) The DEFENCE of the Breach at ST. JEAN D'ACRE, by Sir SIDNEY SMITH. (With key engraving.)

Engraved by Anthony Fogg, from a painting by William Hamilton, R.A.

There belongs to this room a square timepiece by John Thwaites, of ebonized wood with brass fittings.

Room 118 (Accountant General).

(359.) The EAST INDIA HOUSE previous to the re-building in 1796–99.

(360.) The EAST INDIA HOUSE as rebuilt in 1796–99.

Two coloured drawings (the one 31″ × 39″, the other 26″ × 36″) by T. Malton, dated March, 1800. They have been reproduced by Mr. W. Griggs in *The Journal of Indian Art* for July, 1890.

On the mantelpiece is a handsome clock of rosewood, with brass fittings, by Thwaites and Reed.

Room 119.

(361.) The Departure of the Sons of TIPU from the Zenana.

Engraved by Daniel Orme, from a painting by Mather Brown.

This room contains a handsome mahogany bookcase, of the second half of the eighteenth century, with an interrupted curved pediment filled in with open-work tracery.

Room 85 (Treasury).

(362.) The Body of TIPU SULTAN recognized by his family.

Engraved in stipple by L. Schiavonetti after the painting by Sir Robert Ker Porter.

(363.) The Front of the EAST INDIA HOUSE.

An architectural drawing.

Over the fireplace is an old clock which was formerly in the East India House. It is probably the one which the Company is known to have purchased in 1714; but if so, the works must have been renewed at some time or other, as the present movement and hands have been pronounced by an expert to be only about 120 years old.

A coloured photograph of the clock will be found in *The Journal of Indian Art* for January, 1899.

Room 83.

(364.) CHARLES LAMB.

A platinotype print of No. 94.

(365.) Nakd Ali Beg, Envoy from Persia.

A full-length standing figure, in turban and long gown of light-coloured material, reaching to the feet. Over this is a flowing mantle of darker colour, on which human figures may be discerned. The hands hold loosely the sash. The face is comparatively fair, with drooping eyelids, straight nose, and dark moustache.

Painted by Richard Greenbury.

Size, 84″ × 51″.

Nakd Ali Beg arrived in England in February, 1626, as ambassador from Shah Abbas of Persia. Sir Robert Sherley was then in this country, claiming to have been sent on the same errand, and a violent quarrel ensued between the rival envoys. By order of King Charles I. they were both taken back to the East in the East India Company's fleet of 1627, accompanied by Sir Dodmore Cotton, who was accredited as English ambassador to the Shah. Nakd Ali Beg poisoned himself just before the ships reached the coast of India, and his body was buried at Surat. Prior to his departure the Company had presented him with his portrait, "exactly and curiously drawne by "Mr. Greenburie" (*i.e.* Richard Greenbury, a well-known artist of the time), paying the painter 13*l.* 6*s.* 8*d.* for that and a replica, which is presumed to be the present picture.—(Court Minutes, April 28th, 1626, and February 28th, 1627.)

(366.) Warren Hastings.

A platinotype print of No. 1.

Finally, nearly opposite to the entrance from the Quadrangle is—

(367.) The Duke of Wellington, K.G.

A marble bust by Turnerelli, showing the Duke in military costume, his breast covered with orders and decorations. The face, finely modelled, is turned slightly to the spectator's right.

The only information traceable in the records as to this bust is contained in the following extract from the Court Minutes for the 1st December 1815:—"Resolved That a Warrant be made out for "157*l.* 10*s.* to Mr. P. Turnerelli, the amount of his charge for a "bust in marble of His Grace the Duke of Wellington, which has "been delivered agreeably to order, and placed in the Company's "Library."

Replicas of this bust will be found in the corridor of the Council Chamber at the Guildhall and in the Town Hall, Calcutta. It has been engraved by Henry Cook from a drawing by Nunes de Carvalho, by Burke from a drawing by Burney, and (in mezzotint) by C. Turner. A reproduction, from a photograph, forms the frontispiece of Mr. G. W. Forrest's *Sepoy Generals*.

And on the landing to the right of the entrance is—

(368.) Sir GEORGE POCOCK, Knight of the Bath, Admiral of the Blue.

A marble statue by P. Scheemakers, 1764.

The Admiral is in Roman costume, and stands looking straight in front, with body slightly turned and right foot advanced. From under his cloak shows the badge of the Order of the Bath. His left hand rests upon his hip; the right is placed upon a model of a galley, supported by a short pedestal ornamented with naval emblems. Behind him, on the base of the statue, lies a quiver of arrows.

This statue is one of a group of three which formerly stood in the General Court Room of the East India House, and its history has already been detailed (see p. 34).

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